

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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12.																							C. J. Frost.
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18.																							T. Disten.
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# THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1874.

## TWO MUSICAL FESTIVALS.

By JOSEPH BENNETT.

THE North of England was once famous for Musical Festivals, and history records many an artistic triumph at York, Bradford, Liverpool, and Leeds. But curiously enough, the section of the country where we expect to find resolution and perseverance in a special degree, has never yet been able to perpetuate such gatherings, and so to follow the example of Norwich in the East, Birmingham in the Midland, and the three Cathedral towns in the West. The enterprises started north of the Humber and Mersey have endured for a little time and then vanished away, or else made spasmodic appearances, on a diminutive scale. Under certain conditions the cause of this would be worth examination, but it may well go unheeded at a time when clear signs of a revival are apparent. The North is waking up again, and, unless appearances are more than usually deceitful, the time is at hand when it will divide Festival honours with the rest of the kingdom. At this every well-wisher to music rejoices for the special reason that what the North does is generally done well, and also because it has long been known as the seat of no inconsiderable musical culture. The art of music in this country needs all the help that can be given to it, and when great and powerful communities identify themselves with its cause in a manner which might almost be called official, the accession cannot be over-estimated in point of value. On account of this the Festivals just held at Liverpool and Leeds have a significance beyond what at first sight appears. Valuable in themselves, they are the outward and visible sign of a revival which is likely to spread far and last long. I am disposed to believe this the more firmly because, in each case, the Festival scheme was started under difficulties that called forth a good deal of energy and self-sacrifice. One may reasonably distrust the vitality of a movement which has never passed through the ordeal of trial, but a different case presents itself when opposition, encountered at the very outset, has had to be fought down with stern persistence. Under such circumstances distrust is not reasonable at all, and, therefore, both the Festivals referred to may put in a claim for public confidence. About the nature of the difficulties through which they passed I do not intend to say much. It is easy to assume that trouble sprang less from considerations connected with music, than from a selfish regard for personal and other interests, which either were not duly considered to the satisfaction of those concerned, or were supposed to be imperilled. In the present state of human nature, very little purpose is served by railing at such a condition of things,—one to be reckoned upon as inevitable, and I need do no more than congratulate Liverpool and Leeds upon the spirit which overcame the obstacles hinted at, and carried the enterprise to a more or less successful issue.

The musical arrangements made at Liverpool were, in some respects, open to criticism. This remark, however, does not apply to the engagement of Sir Julius Benedict as conductor; the veteran *maestro* having claims arising not only out of his eminence as a musician, but, also, from the fact that, during several years past, he has been conductor of the local Philharmonic Society. Equally free from

liability to censure was the securing, as soloists, of Mdlle. Albani, Miss Wynne, Mdme. Patey, Mr. Sims Reeves, Mr. E. Lloyd, Herr Behrens, Mr. Santley, Miss Dora Schirmacher (piano); Herr Straus and Mr. Carrodus (violins). The orchestra of more than a hundred instruments, led by M. Saitont, though not perfect in its "wind" department, was fairly up to the necessary mark, and it is not often that a better chorus than the 300 voices trained by Mr. James Sanders, challenges notice. So far, all was as it should be, but, from an artistic point of view, the engagement of Mdme. Adelina Patti to sing at two concerts for £800 lies open to question. I am not about to join in the outcry against Mdme. Patti for taking so large a sum from the Festival funds. The Diva's talents are as much a marketable commodity as a waggon load of turnips, and their value is just what they will fetch. It appears, moreover, from a statement recently issued by the committee, that Mdme. Patti's engagement was a good stroke of business, and brought in a considerable sum. But against the question of profit and loss must be set the fact that to engage the most popular singer of the day for hackneyed songs at evening concerts is to depreciate those more important performances which are the *raison d'être* of the occasion. The Liverpool people flocked in crowds to hear Mdme. Patti sing "Within a mile of Edinbro' town," and stayed away from "St. Paul," whereas, under ordinary conditions, they would probably have chosen the oratorio. That the committee, knowing their public, acted with the best intentions, and with a good deal of worldly wisdom, I admit. Let us hope that, on the next occasion, they will not consider it necessary to secure the success of a great musical festival by making its foremost attraction such as the one which brought in most money a few weeks ago. For the reason, probably, that dictated Mdme. Patti's engagement, the programme consisted, in the main, of works now past the stage of novelty. The managers appear to have distrusted the local amateurs, and thought it best to offer them a familiar bill of fare; but, with a strange inconsistency from this point of view, they left out of the programme the two oratorios—the "Messiah" and "Elijah,"—usually depended upon to draw a "house." Looking at all the circumstances of the case, I do not see how grave fault can be found with the Liverpool scheme. There were reasons, apart from the beauty of the work, why "St. Paul" should be given; Liverpool having an interest in it, arising out of the first performance there in 1836. The "Creation" (two parts) might have been spared, it is true, and also the Handelian selections, but Gounod's Mass "SS. Angeli Custodes," was new to the town, and so was Sullivan's "Light of the World." As respects the evening concerts, no fault could be found with the choice of Mozart's Symphony in G minor, Beethoven's "Pastoral," Gounod's "Jeanne d'Arc," (first time in Liverpool), and Mendelssohn's "Italian" symphony; while in Professor Oakeley's March "Edinburgh," Mr. G. A. Macfarren's festal Overture, and Mr. J. F. Barnett's descriptive piece "The Lay of the Last Minstrel," an important element of absolute novelty was provided. The committee might, perhaps, have done better, but few will deny that they did well.

The Festival began in the Philharmonic Hall on Tuesday, September 29, with a performance of "St. Paul;" his Royal Highness the Duke of Edinburgh acting as president. Artists of familiar attainments like Miss Wynne, Mdme. Patey, Mr.

Lloyd, and Mr. Santley, being entrusted with the solos, the merit of their rendering everybody will at once assume. I must not pass so lightly over the general execution of the oratorio, nor, over the labours of the chorus. Liverpool was, of course, expected to render justice to "St. Paul"—a work it had the honour of introducing to English notice, but the most sanguine could hardly have anticipated a performance so uniformly good. No slip, of consequence, took place from first to last, while the concerted numbers were given with a precision and grandeur that called for the highest praise. Thus early did the chorus make their mark; and here I cannot do better than acknowledge the success attained throughout the Festival by a body of amateurs who might well represent a community far more cultured in its musical tastes than Liverpool seems to be. As a plain matter of fact, I cannot reconcile the existence of a chorus so able and enthusiastic with the indifferent audiences who attended the Festival. It may be that, beneath the rank of those who can afford to buy high-priced tickets, there is a class, musically educated, from which the Festival singers were drawn. In that case, the sooner the mercantile aristocracy of the town emulate the artistic "proclivities" of those upon whom they profess to look down, the better for their reputation. Some remarks are due, also, to "St. Paul" itself, in view of the fact that it was preferred to "Elijah," and that there are obvious signs of a change for the better in its position. I shall not enter upon the task of comparing two works which are so nearly equal in value that each has ever had, and will continue to have, enthusiastic partisans. Enough for my present purpose, if all will agree, as needs they must, that while "Elijah" may not have been unduly exalted, "St. Paul" has been unduly debased. The difference between them, if to the disadvantage of the earlier work in any degree, is not so much so as to explain the difference in their treatment; wherefore the increased popularity of "St. Paul" involves the removal of a stigma, not so much from the work itself as from those who are its judges. But still more is indicated by the augmented favour shown to Mendelssohn's Christian oratorio. It bespeaks a stronger taste for the purest and noblest kind of sacred art, and it must result in increased attention to the history and character of the music. Already many particulars have appeared concerning the unpublished numbers belonging to the earliest form of the work—particulars which I hope to supplement in the fullest manner very shortly—and soon no reason will exist why "St. Paul" should not be, in all respects, as well known as its rival and successor "Elijah." When this consummation is attained, justice will be done to a musical epic of surpassing merit. The first evening programme included, besides Mozart's Symphony in G minor, and Mendelssohn's Pianoforte Concerto in the same key, Professor Oakeley's new March, and Mr. Macfarren's new Overture. These things, with a Cavatina for violin, by Raff, and three of the pretty Hungarian Dances, arranged by Brahms and Joachim, not to speak of songs by Mdme. Patti, Mdlle. Albani, and Herr Behrens, made up a very attractive scheme; or, rather, one which should have been attractive, for, sooth to say, the audience received the classical works as those might who do not understand them, and reserved all enthusiasm for the *prime donne*. The symphony was well performed; and Miss Schirmacher, a pupil of Herr Reinecke, played the concerto like a clever child of whom much may be expected; taking part,

also, with Herr Straus, in the Cavatina and Dances. Mr. Oakeley's March was conducted by the composer in person, and may at once be set down as successful. It is not original in the sense that it recalls nothing to memory, but an original March would, indeed, be a *rara avis in terra*. The capacities of the form are exhausted; wherefore, let Mr. Oakeley have the credit belonging to one who, from a familiar model, turns out a workmanlike thing. It has been objected that the March is too heavily scored, but in music of this character we look for pomposity and noise, of which, however, it by no means wholly consists. There is a trio in the subdominant key that does special credit to the composer's skill and fancy, while the work, as a whole, is more than creditable, and quite justified the Duke of Edinburgh in personally complimenting Mr. Oakeley upon his success. I must decline to express any opinion about Mr. Macfarren's overture till it has been heard under conditions more suitable. The performance was none of the best, the audience were inattentive, and the whole thing fell flat. Happily the work remains, and is entitled to careful attention on a subsequent occasion. Such attention it will, assuredly, receive, and then will be the time to weigh the merits which can hardly be absent from anything written by the distinguished composer of "St. John the Baptist."

I may pass briefly over the work done on the second morning. Two parts of Haydn's "Creation," solos by Mdlle. Albani, Mr. Bentham and Herr Behrens, were followed by Gounod's Mass "SS. Angeli Custodes," and that by a selection of seven pieces from the "Messiah" and "Israel in Egypt," in which Miss Wynne, Mdme. Patey, and Mr. Lloyd took part. M. Gounod's Mass having already been discussed in these columns there is no need to dwell upon it; while, as regards the entire concert, it will suffice to add that the Liverpool people expressed their indifference by sending only a select representation to "assist." The evening entertainment opened with the "Pastoral" symphony, and, for once, the well-dressed crowd woke up to an appreciation of great music. But I am not going to praise them much on that account. The "Pastoral" symphony has a story to tell in which children can take an interest, and tells it in a manner simple enough for infantine comprehension. So the Liverpool folk, who yawned over Mozart's "G minor," heard the pipings, rustic revelry, bird notes, storm noises, &c., of Beethoven's work with obvious pleasure, and applauded the symphony with nearly half as much energy as, a few minutes afterwards, they applauded Mdme. Patti's "Within a mile of Edinbro' town." Gounod's exquisitely droll "Funeral March of a Marionette" and "Jeanne d'Arc" were other important features in this programme, but upon neither is it requisite to dilate, their merits having not long ago received adequate attention. The March, strange to say, excited very little interest—had the audience no sense of humour?—and the Cantata coming at the end of a very long concert, was not heard with the attention necessary to appreciate its character. Its performance, moreover, lay open to criticism, for the reason, perhaps, that all concerned were weary. Mr. Sims Reeves made his first appearance on this occasion (he was prevented by illness from taking part in "St. Paul"), and sang Benedict's "It is a charming girl I love," as well as Blumenthal's "Requital," with his old beauty of voice and style.

The third morning was devoted to Mr. Arthur Sullivan's "Light of the World," the performance of

which was conducted by the composer in person, with Miss Wynne, Mdme. Patey, Mr. Sims Reeves, Mr. Lloyd, and Mr. Santley, as most competent soloists. In this performance the Liverpool public showed a genuine interest, not only by attending in large numbers, but also by unmistakably hearty applause. Everybody must have heard of Mr. Sullivan as the composer of popular songs and this may have had something to do with the favour shown towards himself and his work by an audience strangely cold to the pretensions of masters less generally known. Happily, the favour was not misplaced. Mr. Sullivan deserves the reward due to a man of exceeding power; and "The Light of the World," whatever may be thought of its general design and character, is an oratorio that does credit to the present state of English art. The work is full of beautiful music, and bears on almost every page the impress of a master-hand. If, therefore, Mr. Sullivan has gained for his oratorio the ear of the general public by means of labour in a less elevated sphere, it is not only well for him but for the cause he represents. As performed at Liverpool, "The Light of the World" had the advantage of being considerably shortened. This was, of course, gained at the expense of music which, *per se*, deserved retention, but the choice was a choice of evils, and I am strongly convinced that Mr. Sullivan chose the less. Even in its abbreviated form, the oratorio is fully long, considering its prevalent sombre tone; but there can be no question that, now, it runs a fairer chance of general acceptance than at any previous time. The performance left very little to desire—nothing whatever as regards the solos, which were, from first to last, sung most admirably. I cannot well particularize without being invidious, nor, on the other hand, can I well resist the temptation to point out Miss Wynne's "Lord, why hidest Thou Thy face," Mdme. Patey's "God shall wipe away all tears," Mr. Reeves's "Refrain thy voice from weeping," and the rendering by Mr. Santley of the Christus music, as examples of vocal skill and expression that any four artists of any other nationality would find it hard to surpass, if not to equal. Among the chief successes of the morning was, also, the lovely unaccompanied quartett "Yea, though I walk," which had to be repeated in compliance with a general desire sanctioned by the Royal President of the Festival. The choral and orchestral portions of the work went smoothly; and taken altogether, the performance, like the music, deserved the applause lavished upon it. Neither Mdme. Patti nor Mr. Reeves were announced for the last evening concert, and, as it was known that the Duke of Edinburgh had left Liverpool, the attendance fell off very much. Songs were sung by Mdme. Albani, Mdme. Patey, Mr. Lloyd, and Mr. Santley, but upon these I need not dwell. Neither is it important to describe minutely the execution of Mendelssohn's Italian Symphony, and the overtures to "Euryanthe" and "Le Nozze di Figaro." On the other hand, attention must be given to a violin solo—*Romance* and *Presto alla Tarantella*—by Berthold Tours, which Mr. Carrodus played so brilliantly as to win an encore. This work is very effectively laid out for the instrument, besides having merits of a more exalted order, and such as are honourable to the composer. But the chief novelty was Mr. J. F. Barnett's "Lay of the Last Minstrel," a descriptive piece for orchestra. In each of the four movements, Mr. Barnett seeks to convey impressions the nature of which he indicates by quoting passages from Scott's

poem. Thus, the first (*Larghetto*) takes us to "Fair Melrose;" the second (*Romance*) introduces "Lady Margaret and the Knight;" the third (*Scherzo*) brings before us the "Elfin Page;" and in the fourth (*Chant Triomphal*) we witness the "Triumph of Cranstoun." Work such as this must be fascinating to a composer of imaginative power, and one cannot be surprised that the new orchestral piece shows Mr. Barnett at his best. All the movements are written with great fluency and fancy; the scoring is varied and picturesque, and the descriptive power ample for its intended purpose. The *Larghetto*, which employs the pedal notes of the organ, has a peculiarly rich and solemn effect; a complete contrast being attained in the *Scherzo*, one of those Mendelssohn movements that are instinct with the spirit of "tricksiness." Not to dwell more minutely upon a work certain to be speedily heard in London, let me add that its reception at Liverpool was most favourable; the *Scherzo* having to be repeated, and the composer reaping a harvest of applause. At the close of the concert, Sir Julius Benedict, who had brought the enterprise, as regards musical results, to such a successful issue, received an "ovation" than which no tribute was ever more deserved.

The profit of the Festival amounted to about £940, a sum afterwards made up to £1,000, and divided amongst certain medical charities. This must be considered a fair success; but I trust, for the credit of Liverpool, that the next gathering will make gains in a more legitimate Festival way. It is not well when oratorio performances barely pay their expenses. Concerning the competitions of choirs and soloists which took place in St. George's Hall on the Saturday, I need only remark that they showed a good deal of general musical culture; the Liverpool Representative Choir, winner of the £100 prize, being a really excellent body of voices in admirable training.

Like its predecessor at Liverpool, the Leeds Festival was started under circumstances of difficulty. Although the idea of holding it was supported, with all the influence of his position, by Mayor Marsden, and a large guarantee fund soon made pecuniary matters easy, the course of preparation by no means ran smooth. Into the minutiae of the squabbles that imperilled the Festival I shall not enter. They are past and gone; besides which comforting fact, a stranger can hardly know enough of local "ins and outs" to do justice to such a subject. Suffice it that the Festival took place, spite of all obstacles, and was carried through to a successful end. The general programme contained a long list of patrons more or less distinguished; a still longer list of guarantors, and the usual array of officials. But over all these I shall pass to get at the much more important fact, musically speaking, that Sir Michael Costa accepted the post of conductor, and gave the Festival the advantage of his remarkable power as a disciplinarian and directing chief. In other respects the *personnel* was of the best. M. Sainton "led" an orchestra of ninety-three performers, including most of those who have long been associated with Sir M. Costa's successes; the chief vocalists were Mesdames Titiens, Singelli, Alvsleben, Trebelli, and Patey; Messrs. Lloyd, Bentham, Campanini, Perkins, Agnesi, and Santley (Mr. Sims Reeves was prevented by illness from appearing); while the chorus consisted of 266 picked voices, of which Leeds contributed 143, Bradford 45, Halifax 14, and many other West Riding towns a smaller number. Dr. Spark presided at Messrs. Gray and Davison's splendid organ, and the very important

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place of librarian was jointly filled by Mr. J. Peck, of Exeter Hall, and Mr. Pheasant. In this combination of ability and experience all the elements of success were found, and when I add that the magnificent Leeds Town Hall offered a *locale* second to none in the kingdom, it is clear that the Festival could not have been better equipped. The programme had even less of novelty in it than that of Liverpool, but the committee made so good an explanation, based upon the shortness of time between the resolve to hold a Festival and its actual realization, that criticism was disarmed. They took care, also, to choose works which, if not absolutely new, were new to Leeds; and, moreover, they promised to behave better another year. The committee deserve praise for having thus made the best of a difficult situation, and for frankly expressing regret that no more could be done. Sir Michael Costa thoroughly rehearsed the less familiar items in the programme on Monday and Tuesday, October 12 and 13, and on Wednesday, the concerts began with "St. Paul," in presence of a large audience, including many notables of the town and county. At Leeds, as at Liverpool, Mendelssohn's earlier oratorio thus took the place usually filled by "Elijah," and on both occasions the change appeared to meet with universal approval. The fact may encourage other concert givers to depose "Elijah" from a position which, if not too distinguished for its merits, puts an obstacle in the way of other deserving works. It should not be forgotten that if we had two more oratorios as popular as the "Messiah" and "Elijah," our Festivals would be stereotyped—a most undesirable consummation. The performance of "St. Paul" was, generally, very good indeed; the solos, by Mdile. Titiens, Mdme. Patey, Mr. Lloyd, and Mr. Santley, giving entire satisfaction; while the chorus at once made known their power to sustain the répute of Yorkshire voices and culture. Great things were expected from the picked men and women whom Mr. Broughton, the choralmaster, had drilled so assiduously, but the result surpassed all anticipations. A finer body of voices never came under my observation. For grandeur and quality of tone, precision, and enthusiasm, the Leeds chorus was simply unapproachable, and every work in which they took part seemed to be full of previously unsuspected beauty, then, for the first time brought out. The chief features in the evening programme, which also attracted a goodly audience, were Mozart's "Jupiter" symphony, the overtures to "Euryanthe" and "Zampa," Sir W. S. Bennett's descriptive overture "Paradise and the Peri," Mendelssohn's Concerto for violin, splendidly played by M. Sainton, and an elaborate, unaccompanied Chorus "Deutschland und Freedom evermore," the work of Dr. Spark. As all but the last are familiar I may pass them over to say that Dr. Spark's chorus is a setting of a translated German poem, which represents a Teutonic warrior calling for the strains of his country's composers, ere setting out in defence of Fatherland. Incidentally, upon this subject, let me say that if the Teutonic warriors would keep their migratory bands at home to play the strains in question we should all have occasion to look approvingly upon such patriotic ardour. Dr. Spark's music is respectable, if not particularly striking, but its performance suffered through a serious fall in pitch, a tendency to drop being the one weakness of the chorus. Two clever part-songs by Henry Smart were also in the programme, and songs were contributed by Mdile. Titiens, Mdme. Alvsleben, Mdile. Singelli, Mdme. Patey, Mr. Bentham, and Signor Agnesi.

The second morning concert presented a familiar selection, and the Yorkshire amateurs, who are real amateurs and not mere lovers of what they already know, expressed comparative indifference about it, by sending a diminished audience to the Hall. In the first place, Dr. Spark played Handel's Concerto in G minor for organ and orchestra—the best known and most popular of the set to which it belongs. This old work is not adapted to exhibit the resources of an instrument such as the one at Leeds, but Dr. Spark made good use of the opportunity afforded by a masterly *Cadenza*, and produced effects of real and striking merit. He was applauded at the close of his task. After this came a long selection from "Israel in Egypt," including the sequence of Plague choruses, the whole ending with Mendelssohn's "Lobgesang." Comment upon these works would be altogether superfluous, nor is it necessary to tell how the solos were rendered by such artists as those already named. A word or two is, however, due to the chorus, who, in the grand music of Handel, surpassed all previous efforts. There was a strict rule against encores, but the "Hailstone" had to be repeated in spite of it. Nothing could resist the electric effect of that splendid *ensemble*. *Per contra*, the voices dropped in "He sent a thick darkness," illustrating the old truth that our nearest approach to perfection falls far short of the mark. But, faults apart, the choral display was a thing to remember for a life-time. Such vigour, sonority, and precision were phenomenal. The evening concert attracted a large audience, thanks to Mr. Henry Smart's "Bride of Dunkerron," with which it began. My readers scarcely need telling that this Cantata, written for the Birmingham Festival of 1864, had been performed on several occasions in different parts of the country, though never heard in Leeds. It is equally superfluous to insist that the work, on the score of merit as of novelty, deserved the honour of a place in the Festival programme. Its story is wild and exciting enough to call out all a composer's imaginative power, and Mr. Smart has undoubtedly met its demands. His music displays an unfailing wealth of tune; it is expressive and descriptive in a high degree, written with a masterly hand, and marked by vivid, yet always appropriate colour. As examples might be cited, the tenor air, "The full moon is beaming," the chorus of Sea Maidens, "Hail to thee, child of earth," and the two choruses of Storm Spirits,—all admirable specimens of Mr. Smart's fancy and skill. But the entire Cantata is worthy to take high rank, and, though its execution can never be an easy task, when English music is estimated according to its worth, the "Bride of Dunkerron" will have honours paid it more frequently than now. Unhappily, the Leeds performance left much to desire, and was by many degrees the worst of the Festival. Neither band, chorus, nor principals were perfect, though as regards the last, I must exempt from censure Mr. Lloyd and Mr. Santley, by whom the solo tenor and bass music was capitally given. What caused so marked and general a falling off cannot easily be pointed out, but defective rehearsal—that fertile source of disappointment and disaster—was mayhap to blame. The audience, nevertheless, recognised the full merit of the Cantata, and, much too generous to visit the sins of the performers upon the composer, called Mr. Smart forward that he might receive a well-earned tribute of applause. The remainder of the concert was taken up by the "Pastoral" symphony; the overture to "La Gazza Ladra," and Sullivan's Overture di Ballo; the March from

"Tannhäuser," and some vocal selections, which call for no particular remark.

The Town Hall contained a larger crowd than ever on Friday morning, when Macfarren's "St. John the Baptist" was given, in association with Rossini's "Stabat Mater." Had this been the only instance in which a special audience assembled, I should attribute the phenomenon to the unfailing attractiveness of the "Stabat." But the week's experience made it clear enough that Leeds amateurs have the spirit of the ancient Athenians in them. They are eager to meet with "some new thing," and, no matter whether it was the "Bride of Dunkerron," "St. John the Baptist," or, as we shall presently see, "Paradise and the Peri," they came out in unwonted numbers. Truly, a healthy state of things!—one which, if it spread over the country, would open up a new musical age, fairer than any that has gone before. After the well-nigh exhaustive notice of Mr. Macfarren's oratorio which appeared in the *Musical Times*, for December last, *apropos* of the original performance at Bristol, discussion is unnecessary. Nevertheless, I must record the fact that more and more experience of the work more and more confirms every good impression conveyed in the first instance. It is a really great thing, this English oratorio; one of which we have all a right to be proud; one that will be handed down among the heirlooms of the nation. Speaking thus positively of the future is not rash, because connoisseurs on the one part, and the general public on the other, unite to acclaim "St. John the Baptist," and such unanimity has a special significance as showing that Mr. Macfarren, while labouring in the highest sphere of music, has exerted a power over feelings shared by all. "St. John the Baptist" is a work of consummate skill, but it is also an epic to the numbers of which every heart vibrates. Things of this sort do not easily die. Need it be said that the audience received the oratorio with delight? If Bristol welcomed it heartily, and London gave it an imperial reception, such amateurs as those of Leeds were not likely to be behind-hand. Nor were they, and I only regret that Mr. Macfarren was not present to receive such honours as rarely fall to the lot of a composer. The performance was splendid: hardly a fault making itself perceptible. In the hands of Mdme. Alvsleben, Mdme. Patey, Mr. Lloyd, and Mr. Santley, the solos were absolutely safe, while, very early in the week, the choir showed itself full of enthusiasm. Nothing could be finer than the concerted numbers for male voices; save, perhaps those, such as "My soul, praise the Lord," and "What went ye out into the wilderness for to see?" wherein the entire force of the magnificent ensemble was called upon. In effect, the performance went beyond the range of criticism, and called solely for admiration. Of the "Stabat Mater," which followed, nothing need be said here. The familiar choruses were all smoothly given, and artists like Mdle. Titiens, Mdme. Trebelli, Signor Campanini, and Signor Agnesi, could very well answer for the solos. The last evening concert, chiefly devoted to Schumann's "Paradise and the Peri," drew together the largest audience of the week, not only every seat in the spacious Hall being occupied, but every place in the lobbies where a seat could be extemporized. This was one of the most remarkable features connected with the Festival, though not so noteworthy perhaps, as the attention shown by the vast crowd to music which, full of beauty as it is, cannot well be appreciated at first sight. The interest so keenly exhibited throughout the earlier portions of the work obviously flagged when the third part began; but the

result was expected by all who knew that just there Schumann's genius tires, and he labours on to the end without spontaneity and freshness. The third part of "Paradise and the Peri" will ever be the chief barrier to its popularity, but cannot stand in the way of an appreciation of the rest of the work, which so grows in charm upon all who study it with a mind frankly open to receive impressions. I use the word "study" with emphasis, because Schumann brought a profundity of thought and feeling to the illustration of Moore's poem such as the poem itself makes no claim to possess, and the result does not lie on the surface. "The meaning of song lies deep," says Carlyle, and whoever would enjoy "Paradise and the Peri" to the fullest extent must know it thoroughly. This, also, was one of the successful performances of the Festival; the choir showing most commendable acquaintance with the work; and the soloists, Mdle. Titiens, Mdme. Alvsleben, Mdme. Trebelli, Mr. Lloyd and Signor Agnesi being thoroughly efficient. A short miscellaneous selection followed, including the overtures to "Guillaume Tell" and "Masaniello."

The "Messiah" was given on Saturday morning to a surprisingly small audience, but with unparalleled grandeur of effect. Yorkshire choristers revel in Handel's greatest work, and, on this occasion, they were worthy of it. More cannot be said. At the close of the oratorio, the High Sheriff (Admiral Duncombe) complimented the performers, especially Sir M. Costa, upon the success of their efforts, and with "God save the Queen," the Festival came to an end; a popular concert at cheap prices in the evening being outside the scheme. In conclusion, I must congratulate Leeds upon a marked success. The charities benefited by the sum of £1,300; the amateurs made the acquaintance of three valuable works; the artistic credit of the town rose to the highest point, and a wealth of musical resource was displayed, the existence of which strangers at least had no reason to suspect.

#### ROYAL ALBERT HALL CONCERTS.

In calling attention to the full Prospectus of these concerts as it appeared in the October number of the *Musical Times*, it need scarcely be pointed out that reasons exist why we must speak with a certain reserve. It is for others to judge the enterprise, and to praise or censure as seems to them most fitting. The public have yet to show in what degree it appeals to their sympathies; but the Press has already, in many cases at least, had its say, and bestowed a most encouraging amount of approval. Without an exception, the Prospectus has been commented upon in an appreciative spirit, not only with regard to the magnitude of the scheme, but also to the resources brought together for carrying it out, and the artistic importance of the result. More the Directors could not expect, and it is unnecessary to add that they regard the reception given to the announcement of their enterprise as a happy augury of that general support, without which the enterprise itself cannot be brought to a successful issue. But while we must leave to others the task of awarding praise or blame, there are some observations which may be made here without any offence against good taste. In the first place, it deserves to be noted that this is the only example of a concert scheme which presents a complete educational course, and covers the entire domain of the art, that province excepted which appertains to chamber music. Classicists of a very straight-laced type may

perhaps object to this, and hold the more popular branches of the enterprise—those entertainments, for example, which are to take place on Monday and Saturday evenings—as somewhat derogatory to the character of the concerts as a whole. Such an idea can only be harboured by critics who fail to recognise any likings but their own; and who fail, also, to appreciate the fact that the public cannot be turned into connoisseurs by the wand of a magician. The greatest mistake possible in music is made when forms of art that appeal only to advanced tastes are sought to be crammed down the throats of people who have not got beyond the elements of culture. All such attempts must necessarily fail, but their results are not merely negative. They lead to repugnance, and thus become a positive evil. The Albert Hall Concerts are intended to work upon a very different principle. Recognising the necessity for gradual action, they provide entertainment which the "masses" can appreciate and enjoy—without descending to illegitimate forms of art—and seek, by presenting the best music of its class, to create a taste for that which is next above it in the scale. In this manner alone can the public be educated to a higher appreciation, and it was thus that the late M. Jullien, whose services to art have never been properly estimated, carried on throughout the country an educational campaign productive of greater results than those which would have attended any number of severely classical performances. The Popular nights at the Albert Hall will, therefore, have a significance beyond mere general attractiveness. There is much in Mrs. Glasse's well-known direction, "First catch your hare," and if the masses of the people are drawn within the range of the Albert Hall operations, no doubt need be entertained of wide-spread good effects. As regards that part of the scheme which deals with the higher branches of music little need be said here, because nobody questions its utility as a means of extending the knowledge of great works among those who have learned to appreciate their kind. A word is due, nevertheless, to the prominence of English and modern German music in the programme—a feature which the Directors regard as certain to be productive of excellent results. Many attempts have been made to give English music a definite place in concert schemes, but they have all proved more or less failures, either through being in advance of their time, or through relying solely upon such music as an attraction. At the Albert Hall these dangers do not threaten. Performances of English music cannot be premature after we have seen four English oratorios produced, and well received, in a single year, while, the concerts now to be given are only one branch of an enterprise which has many. We may look, therefore, for specially good results in the present case, assuming, of course, that our native composers avail themselves of the opportunity afforded. With regard to the "Wagner nights," it must be obvious that any attempt to ignore the development of orchestral and other music would be false and short-sighted policy. Timid conservatives of the art may exclaim that another door is about to be opened to all manner of heresies; but, even assuming that modern German art is a heresy, it is better to make the public acquainted with it. There is nothing so mischievous as the concealment of a bug-bear when it is known to exist. In the dark it is a much more hideous monster than appears when some courageous individual strikes a match and goes boldly up to it. Probably if the "boogie" of modern music be thus faced, it will not be found a very

appalling thing after all, even by those who would now have us enforce a strict quarantine against it. At any rate, the Albert Hall Concerts will help to settle this matter by increasing public knowledge with regard to it, and enabling amateurs to arrive at conclusions based upon something more trustworthy than report and prejudice.

With these general remarks we leave the *Prospectus* to speak for itself, confident that the enterprise it heralds will be judged fairly upon the merits set forth, and not less confident that everything will be done to deserve success.

We are desirous of calling attention to a couple of excellent photographs which have been forwarded to us, representing the most eminent living and deceased musicians. One, entitled "The Heroes of German Music," from 1740 to 1867, makes an exceedingly effective picture; Bach, with his fingers upon the organ, surrounded by Beethoven, Gluck, Handel, Haydn, Mozart, Schubert, &c., appearing in the orchestra, whilst other celebrities, both male and female, are most artistically posed beneath. The other group, "The Heroes of the Music of Italy, France, England," &c., from 1450 to 1868, includes most of those who have worthily represented music in those countries, from a German point of view; although perhaps we may be inclined to question whether England has not produced other artists worthy of a place with Purcell, Burney and Field. All the likenesses are exceedingly striking; and we cordially commend these interesting pictures both to professors and amateurs, as most reliable portraits of those who, either as composers or executants, have shed a lustre upon the art.

EVEN with the large space which we invariably devote to Reviews, we find it impossible to do more than make a very small selection from the music forwarded to us. It would be unnecessary to state this very obvious fact were we not inundated with letters urging us to notice pieces sent "three or four months back," and on two or three occasions we have been politely requested by composers *not* to review certain pieces should we receive them, because they desire to make "some alterations" in them. We have before alluded to this matter in these columns, and only do so now lest we should be accused of discourtesy in not replying to the numerous requests made to us. In future, however, we should counsel all who send us works for review to remember that—as letters once dropped into the post-box become the property of the Postmaster-General—compositions forwarded to us for notice must be considered in the undisturbed possession of those to whose custody they have been voluntarily committed.

THE ceremony of unveiling the statue of Balfi, by Sir Michael Costa, which took place on the 25th September, in the vestibule of Drury-lane Theatre, drew forth an enthusiastic speech from Mr. C. L. Gruneisen, who could not have been more eloquent in his praises of the composer had he been the greatest genius of modern times. The popularity of Mr. Balfi in his day should not blind even his personal friends to the fact that it has been gradually diminishing ever since; and many who were present at the interesting ceremonial to which we have referred could not but feel that, in spite of the recent attempt to create a success for "Il Talismano," his compositions have now but small interest for opera-goers. Strange, indeed, would it be if a statue,

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A PAMPHLET, addressed to the Shareholders of the Crystal Palace Company, by Francis Fuller, has been forwarded to us, in which the reasons for the rupture between a large portion of the Shareholders and the present Directors are duly set forth; and we have also received a letter from Mr. Fuller, urging upon us the necessity of expressing an opinion "whether our chief place of public amusement shall contribute to the deterioration or the elevation of the character of our people." As this journal is exclusively devoted to music, and the furtherance of its best interests, we do not, of course, feel justified in entering at all into the merits of this controversy: the advisability of holding Poultry, Cat, and Donkey Shows in a building originally intended as a Temple of Art, is certainly open to serious consideration, but this is not the place in which to discuss the matter. Upon the conduct of the department, however, which does come within our province, we cannot speak too strongly. Whatever may have been the mismanagement in the other attractions of the Palace, there can be no question that Music has been nobly represented; for not only have the established classical works received a more perfect rendering than had ever before been heard in this country, but new compositions have been introduced to the public which, but for this Institution, might never perhaps have been known. However reform may creep in, therefore, Mr. Manns may be safely left at the head of his fine orchestra to continue that career which, to use the words of Mr. Fuller, has already contributed so much to the "elevation of the character of our people."

MR. G. F. McDONOGH, Lessee of the Royal Amphitheatre, Holborn, must have somewhat original ideas both of the inherent value of a composer's instrumentation of his own work, and the right which he possesses over his property. It appears that M. Hervé wrote to the newspapers disclaiming all connection with the production of his *Opera-bouffe*, "*Melusine*," at the above-named establishment, and especially stated that he was not responsible for the orchestral score used on the occasion. To this Mr. McDonogh replied that he made what he thought a liberal offer to the composer for his original band parts, which he declined, and that he then "placed the work in the experienced hands of M. Audibert." So cool a method of overcoming a slight difficulty reminds us of the country theatrical manager who, on being informed that the London "Star" announced to perform *Hamlet* had been taken suddenly ill, remarked, in the most business-like manner, that it was of no consequence, as it was easy enough to "get some other fellow to do it."

#### CRYSTAL PALACE.

THE first of the Saturday Afternoon Concerts for the present season was given on the 10th ult., before an unusually large audience. Mendelssohn's Overture in C (Op. 24), known to pianists by the composer's excellent four-hand arrangement, commenced the programme, and might be considered a positive novelty, seeing that, although Mendelssohn had sufficiently declared his conception of the instrumental colouring best suited for the piece by first scoring it for a small wind orchestra, and afterwards for a military band, Mr. Manns has arranged it for a full orchestra. We have no occasion to repeat our opinion of these "transformations," and need only say that, in every

respect, the work has been well done; and, judged by the applause, that the audience was not of our mode of thinking. Herr Wagner's composition, strangely enough termed "A Faust Overture," has original thought and bold instrumentation, but it passed somewhat coldly with the audience. Mr. Franklin Taylor's performance of Sir Sterndale Bennett's Pianoforte Concerto in F minor, showed his executive powers to the utmost advantage, and he was loudly applauded. Mr. E. Lloyd and Mr. Santley were the singers. At the second concert on the 17th ult., Dr. Hans von Bülow gave a fine rendering of Liszt's "*Fantaisie Hongroise*," music most thoroughly suited for the display of his exceptional talents, and being encored, he gave with his usual fluency the same composer's "*Ronde des Lutins*." Mr. Gadsby's Overture, "*The Witches' Frolic*," although marked "first time" in the programme, was produced at one of the concerts of the "British Orchestral Society." It is a clever work, and was well received. The vocalists were Madame Campobello-Sinico and Miss A. Sterling. Mr. A. Manns conducted with his accustomed efficiency.

THE Promenade Concerts at Covent Garden Theatre have been crowded during the past month, and there can be little doubt that the attraction is sufficiently great to warrant their continuance until Christmas. That even the introduction of "Classical Nights" cannot bring these entertainments within the province of artistic criticism must be apparent to all who have visited the Theatre and witnessed the distracting influences which surround the few music-lovers in what is, strangely enough, called the "Promenade." As we cannot believe, therefore, that they can do any good to the art, let us hope that they will at least do no harm; and, seeing that they give continuous employment to some of our best orchestral performers at a proverbially dull time of the year, we may chronicle their success with feelings of toleration, if not of gratification.

MR. WHITNEY, the American Bass, who made so successful an appearance here three years ago, will be in England again early in the present month, and will make his first appearance at the Royal Albert Hall Concerts, on Thursday the 12th inst., in the "Messiah."

We read in the *Times of India* that Dr. Maclean, a Madras civilian, has at length elected to resign the service, having made final choice of the appointment of organist at Eton College, the duties of which he entered upon about two years ago. The appointment was offered to him while in India, when he took leave of absence; and after officiating for some time at Eton, he found the duties there more congenial, and probably a residence in England more agreeable, than either duties or residence in India.

THE annual evening concert of the Pupils of the London Society for Teaching the Blind to Read was given at the Institution, Upper Avenue Road, Regent's Park, on the 5th ult. The selection from Macfarren's *Oratorio*, "*St. John the Baptist*," was excellently rendered, the training of all the vocalists reflecting the utmost credit upon their teacher, Mr. Edwin Barnes, who has been so long and honourably connected with the Society. A feature in the second part was the performance of Liszt's *Fantasia on subjects from "Le Prophète"*, by Mr. J. Lea Summers, which was most enthusiastically applauded; and Mr. F. E. Barnes's song, "*The Path through the Snow*," and Hatton's popular "*Tar's Song*," were demanded. The conductor was Mr. W. E. Clare.

MADEMOISELLE JOHANNA LEVIER, a Soprano who has made great successes on the Continent, has just arrived in England, and will make her *début* on the first Classical Night of the Royal Albert Hall Concerts, on Wednesday, the 11th inst.

WE have recently had an opportunity of inspecting an invention by Messrs. G. and A. Webb, Pianoforte Manufacturers, of Croydon, which is to be applied to the "hopper" of upright instruments. The blocking of the hammer from damp—so common in this class of pianofortes—is by a very simple contrivance, rendered impos-

sible, and both a firm touch and perfect repetition ensured. Another advantage is that, after years of wear, the touch can be effectually restored, without a re-adjustment of the key-frame, and at a very small cost. So important an improvement should meet with general encouragement.

THE results of the recent Michaelmas Examinations of the Church Choral Society and College of Church Music, London, are as follows:—*Senior Choral Fellows*: S. Corbett, Mus.B., St. John's College, Cambridge; Frederick Iliffe, Mus.B., New College, Oxford. *Choral Fellows*: W. H. Birch, Amersham Hall School, Reading; R. W. Coldwell, New College, Oxford; John Skipsey, Penshurst, Kent; T. C. Webb, St. Matthews', Nottingham. The examiners were: Section *a*, the Warden, and Edward Dearle, Mus.D. Cantab; Section *b*, B. Agutter, Mus.B., Oxon.; Section *c*, W. H. Sangster, Mus.B., Oxon; Section *d*, J. Gordon Saunders, S.C.F., Mus.B., Oxon. The Harmony prize was not awarded, the necessary standard not being reached by the candidates.

WE are glad to learn that the Directors of the Royal Albert Hall Concerts intend to increase the facilities for the arrival and departure of their audiences, an arrangement having been made with Her Majesty's Commissioners and the Council of the Royal Horticultural Society to open the lower entrance to the Exhibition Galleries (opposite the South Kensington Museum), which will enable all those who travel by the Metropolitan Railway to pass to and from the Concerts under cover, through the arcades of the Exhibition.

ON Friday, the 2nd ult., an evening concert, under the direction of Mr. Prenton, was given in the Vestry Hall, Chelsea, to inaugurate the Winter Session of the Chelsea Literary and Scientific Institute. The following artists were engaged:—Madame Denham-Mori, Miss Claremont, Miss Ada Lester, Mr. Alfred Mori, Mr. Charles White, Mr. Frank Brough, Mr. H. P. Matthews, and Mr. Prenton. Madame Denham-Mori was greatly applauded for her artistic rendering of Ardit's *Vocal Valse*, “L'Ardita,” and her soprano voice was heard to much advantage in the several concerted pieces performed during the evening. Miss Claremont sang “The Skipper and his boy,” and being encored, substituted “She wore a wreath of roses.” Miss Ada Lester was most enthusiastically received for a brilliant rendering of a pianoforte solo; and Messrs. C. White, A. Mori, and F. Brough were very successful in the songs allotted them. Mr. Prenton was highly effective in Russell's “Man the Life-Boat,” and Robin Hood's air from “The May Queen.” Mr. H. P. Matthews contributed some buffo songs. Mr. Brough was an efficient accompanist, and at the commencement of each part of the programme, played with great taste a pianoforte solo.

AT the annual meeting of the Church Congress, which took place during the past month at Brighton, the subject of “The Management and Training of Parochial Choirs and the Organisation of Diocesan Musical Festivals” was introduced by the Rev. Sir F. A. Gore Ouseley in an able paper. After drawing an amusing picture of the village choir of fifty years ago, he gave a vivid description of their gradual improvement; and, condemning the use of “services” in ordinary parish churches, expressed an opinion that every person in the congregation with any ear and voice should join in the hymns. He was followed by the Rev. J. Powell Metcalfe, who read an interesting paper, strongly advocating the establishment of Choral gatherings, with a triennial diocesan festival. After dwelling upon the manner in which the preliminary meetings should be conducted, he said, while urging the selection of moderately difficult music for the festival:—

“It must surely be the ever present desire and aim of those who have the management of Choral Festivals, that the gatherings shall leave behind them pleasant memories to the better choirs. And to the inferior choirs, the selection of moderately difficult music is distinctly advantageous. With such, the Association choir-master while showing ‘how the music is to be sung at the festival’ can

get in a greater amount of sound instruction than with the very easy music, and, moreover, with it, the benefit is greater than can be derived from the example of the better singers. If, in the judgment of the Association Choir-master, any portion of the service is beyond the powers of a choir—by no means let that choir attempt to get it up—only let its members one and all be most strictly enjoined, by those having authority over them, not to utter their own noises, while that portion is being sung on the festival day. The music having been selected, printed, and distributed to the choirs, who have expressed the wish to join in the festival, and have, moreover, paid their subscription and music money, the getting up of the music will commence. As a preliminary, it will be found most advisable, that at various centres the service should be sung over in completeness by a quartet, at least of competent voices, and the special points in it be commented upon by the musical director of the Association—such comments to be subsequently embodied in a paper, and supplied to choirs—this before the assembled home-teachers of the associated choirs, so that they themselves may be posted up in the one style, before beginning to work up their respective singers. Though much has been said against hard and fast rules, it could but be right to require all home teachers of associated choirs to attend one at least of these preliminary setting-out meetings. And here it may be said, once for all, that the central authorities must make up their minds at all times sternly and uncompromisingly to defend the striving earnest choirs—be they large or be they small—from the careless, indolent, slipshod choir, whose one idea of a choral festival is a day's outing and a riotous jollification. If a choir cares not to take the steps, the mass of choirs are most willing to take to render the preparation for the Festival as complete as possible, better, and surely fairer, that that choir should withdraw at once. There can be no true association between earnestness and carelessness.”

The following observations, too, are worthy of being quoted:—

“Let me in conclusion say that the work of Choral Associations must not be supposed to begin and end with preparation for, and holding of, Choral Festivals. The musical authorities must consider themselves a standing counsel for choral matters, and must look for occasions to aid, all the year through. And especially must they endeavour to promote the practice of secular and non-church music amongst choirs, not for itself, but as a means to the one end. There is no custom that tends more to keep our choirs from rising to their proper level—than doing all the teaching over music for the Church Service—Firstly, it has a most deadening effect upon the singers. Boys, while boys they remain, must needs be sometimes scolded, men must be kept amused—scolding and pleasant are equally out of place at a practice of church music. Again, we must never forget that our choirs are leaders of our people's praise, in heart if not in voice, and that, therefore, all sung in Church must at least be ‘understood of the people,’ if not audibly joined in by them. The music of the Church Service is not—and ought not to be—sufficient to keep up the musical interest of the singers. Further, no good can be done by church music that comes from the mouth as a mere threadbare lesson; something more than mere notes is needed to excite the heart-sympathy of the people, and the service must be entirely within the grasp of the choir, to enable them to obtain this all-important ‘something more than notes.’”

On the last day of the Congress an excellent paper by Dr. Stainer, “On the Progressive Character of Church Music,” with illustrations, was read by the author. After urging upon his hearers the advisability of cultivating a feeling of catholicity in art, he concluded his eloquent lecture thus:—“I believe that the adoption of these views would go far to heal that unfortunate division of Church musicians into ‘Anglicans’ and ‘Gregorians’ which now exists. For a larger liberality and a little more knowledge would show the Anglican how much he loses by not having gone through a course of education in plainsong; and would show the Gregorian how often he is misled by a blind worship of square and diamond-shaped notes. It is

¶ Zion, that bringest good tidings.

## ANTHEM FOR CHRISTMAS.

J. STAINER.

London : NOVELLO, EVER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York : J. L. PETERS, 599, Broadway.

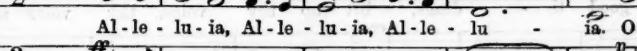
*Joyfully*

TREBLE.  3 - *ff* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. O Zi - on, that

ALTO.  3 - *ff* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. O Zi - on, that

TENOR.  
(Sopr. lower).  3 - *ff* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. O Zi - on, that

BASS.  3 - *ff* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. O Zi - on, that

Accomp.  
*d* = 120.  Joyfully.

Handwritten musical score for a four-part vocal piece. The score consists of four staves, each with a treble clef and a key signature of one sharp. The lyrics are: "bring-est good ti - dings, get thee up, get thee up in - to the high moun -". The score includes several crescendo markings, indicated by the word "cres." above the staff and a series of dots above the notes. The music is in common time.

A musical score for a four-part choir. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics are repeated in each staff: "Al-le - lu - ia, Al-le - lu - ia, Al-le - lu - ia. O Je - ru - sa - lem, that - tain." The first three staves begin with a dynamic of forte (f), while the fourth staff begins with a dynamic of piano (p). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

bring - est good ti - dings, lift up thy voice, thy voice with strength;  
*cres.*

bring - est good ti - dings, lift up thy voice, thy voice with strength;  
*cres.*

bring - est good ti - dings, lift up thy voice, thy voice with strength;  
*cres.*

bring - est good ti - dings, lift up thy voice, thy voice with strength;  
*cres.*

lift up thy voice, be not a - fraid, lift up thy voice,  
*cres.*

lift up thy voice, be not a - fraid, be not a -

be not a - fraid, be not a - fraid, be not a -

be not a - fraid, be not a - fraid, be not a -

be not a - fraid: Say to the ci - ties of Ju - dah, Be - hold your  
 - fraid, a - fraid: Say to the ci - ties of Ju - dah, Be - hold your  
 - fraid, a - fraid: Say to the ci - ties of Ju - dah, Be - hold your  
 - fraid, a - fraid: Say to the ci - ties of Ju - dah, Be - hold your

\* If G is found too high, D may be sung.

God, your God, Be - hold your God.  
 God, your God, Be - hold your God.  
*cres.* . . .

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Lift up thy voice,  
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Lift up thy  
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Be not a -  
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Be not a -  
*mf* . . .

*cres.* . . .  
 be not a - fraid, lift up thy voice, be not a - fraid. Al - le -  
*cres.* . . .  
 voice, lift up thy voice, be not a - fraid. Al - le -  
*cres.* . . .  
 - fraid, lift up thy voice, be not a - fraid. Al - le -  
*cres.* . . .  
 - fraid, lift up thy voice, be not a - fraid. Al - le -  
*cres.* . . .

lu - ia, Al - le - lu - ia, A - - - men. *rall.* END.

lu - ia, Al - le - lu - ia, A - - - men. *rall.*

lu - ia, Al - le - lu - ia, A - - - men. *rall.*

lu - ia, Al - le - lu - ia, A - - - men. *rall.*

lu - ia, Al - le - lu - ia, A - - - men. *rall.*

lu - ia, Al - le - lu - ia, A - - - men. *rall.*

END.

\*Very slowly and smoothly.  $\text{♩} = 50.$ 

TREBLES ONLY.

O that

*pp* (Pastorale.)

Birth for e - ver bless - ed, When the Vir - gin, full of grace By the

Ho - ly Ghost con - eei - ving, Bare the Sa - viour of our race. And the

\* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

dim. *rall.*

Babe, the world's Redeemer, First re-veal'd His sacred Face, Ev - er-more and ev-er-more.

TENOR (Soprano lower). *p*

BASS. *p*

Of the Father's Love be-got-ten Ere the worlds be-gan to be, He is

Of the Father's Love be-got-ten Ere the worlds be-gan to be, He is

*p* *cres.* *ff*

Al-pha and O-me-ga, He the source, the end-ing He, Of the things that are, that have been, And that

Al-pha and O-me-ga, He the source, the end-ing He, Of the things that are, that have been, And that

*Slower. pp*

fu - ture years shall see Ev - er - more and ev - er-more.

Repeat first Chorus,  
and there end.

*Slower. pp*

fu - ture years shall see Ev - er - more and ev - er-more.

*Slower.*

*pp* *ppp*

fu - ture years shall see Ev - er - more and ev - er-more.

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LOUD	
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DAY	
THE WORLD IS VERY EVIL	S. S. WESLEY, MUS. D.
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## THE

## CATHEDRAL PSALTER.

MESSRS. NOVELLO, EWER AND CO., in acknowledging the remarkable favour with which the first issue of this Psalter has been received, beg to announce that they are preparing an entirely new Edition, in two sizes, with *more distinct accents* and other signs, the type for which has been cast specially for this work.

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A reference to the subjoined examples will more clearly show the advantage of this system:—

I will love thee O Lord my strength \* the Lord is my stony rock, and I my de- I -fence: my Saviour, my God, and my might, in whom I will trust \* my buckler, the horn also of my sal- I vation I and my I refuge.

For lo, thine enemies O Lord \* lo, thine éne- I -mies shall perish: and all the workers of wicked- I -ness shall I be de- I stroyed.

MESSRS. NOVELLO, EWER AND CO. have only to add that any inconvenience attendant upon making changes in a book which has already been largely adopted will, they feel confident, be more than counterbalanced by the valuable improvements incorporated in the forthcoming Editions.

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always dangerous to get between two contending armies, and I have already received a few shots from both sides for having taken this view of the merits of both and the faults of both. But I look forward to the day when I shall draw round me so many recruits from both the contending parties, that the breach between them shall be insensibly healed."

MR. HENRY STIEHL has been appointed Conductor of the Philharmonic Society, Belfast.

GERMAN contemporary composers have, it would appear, not much cause to complain of their productions being neglected by their countrymen. According to the Berlin *Musikzeitung Echo*, a great number of more or less important new works are at present being performed, or are promised for this winter, at Berlin and other centres of musical life. Among these are mentioned some Programme-Symphonies by Hofmann and J. Raff—both highly spoken of by the above journal—and also an Oratorio entitled "Christus," by Friedrich Kiel, which attracted much general attention by its first performance, and is now being rehearsed, with a view to an early production, by no less than five of the leading towns of Germany. At the Royal Opera House of Berlin a new opera, "Cesario," by Herr Taubert is in course of preparation, and will, it is said, be followed by Rubinstein's "Die Maccabäer." From the same musical organ we learn that Herr Richard Wagner has undertaken to conduct, in conjunction with Franz Liszt, a series of concerts during the ensuing winter at Vienna and Budapest. The receipts are to go towards defraying the expenses of the National Theatre at Bayreuth, now in course of construction, and at these concerts portions from the third part of the, already so much talked of, "Nibelungen—Trilogy," called the "Dusk of the Gods," will be heard for the first time.

A CONCERT for the benefit of the sufferers from the disastrous fires in Meiningen and Moellen (Germany), is to be given by the German Gymnastic Society, in the large Hall of the Institution, St. Pancras Road, King's Cross, on the 7th inst. Several of the most eminent artists have kindly promised their assistance.

We regret to announce that the Dean and Chapter of Worcester have refused the use of the Cathedral for the Festival of the Three Choirs, which was to have been held in that city next year. The following is the correspondence which has taken place on the subject, by which our readers will perceive that, strangely enough, the fact of the restoration of the Cathedral is dwelt upon as the principal reason why the Festival should no longer take place there:

October 21st, 1874.

"DEAR SIR,—As Chairman of the Standing Committee of the Herefordshire Music Festival, I forward the reply made by the Dean and Chapter of Worcester to our resolutions lately made known to the public in your columns.—Yours faithfully,

JOHN H. ARKWRIGHT.

Chapter House, Worcester, 20th October, 1874.

SIR,—I am desired by the Dean and Chapter of Worcester to enclose to you, as Chairman of the Permanent Committee of the Hereford Festival, a copy of the answer forwarded to the Provisional Committee of the Triennial Musical Festival at Worcester, and to add that they should greatly regret any severance of the tie which has hitherto connected them with the Chapters of Hereford and Gloucester in this matter, and that nothing can be further from their minds than any idea of interfering in any way with the conduct of the Musical Festivals in those dioceses.—I have the honour to be, Sir, your very obedient Servant,

ALFRED C. HOOVER, Chapter Clerk.  
J. H. Arkwright, Esq., Hampton Court, Leominster.

[COPY.]

The Dean and Chapter desire to acknowledge the application of the Provisional Committee of the Triennial Musical Festival at Worcester, for the use of the Cathedral

next year for the meeting of the Three Choirs of Worcester, Gloucester, and Hereford, and to say that they have given to it the careful and respectful consideration to which it is justly entitled.

They are, in the first place, unable to accept the inference drawn by the Provisional Committee from the circumstances under which the appeal was made in 1870 for contributions towards the restoration of the Cathedral; and they claim for themselves entire freedom to deal with the question, after serious consideration, on its own merits.

They also feel that, while they are most reluctant to disappoint the wishes of many persons interested in the continuance of the Festivals on their present footing, they cannot disregard the fact that there is a large and increasing class who are prevented from attending the Festivals by a conscientious objection to the system on which they have been conducted for many years.

Having considered all the circumstances of the case, they deeply regret, that they are under the necessity of declining to comply with the request of the Provisional Committee for the use of the Cathedral.

The main grounds of their unanimous decision are the following:—

1. That the Cathedral having now been completely restored, and the nave, as well as the choir, having been devoted to the purposes of Divine worship, they no longer feel at liberty to transfer the charge and control of it to other hands.
2. That they are of opinion that musical performances, which are in connection with any religious service, and to which admission is given only by purchased tickets, should no longer take place in the Cathedral.

At the same time, feeling the importance of keeping up the meetings of the Three Choirs for the cultivation of sacred music, and of providing (so far as is now necessary) for the interests of the Charity, to which they have so long contributed, they believe that these objects may be better obtained by reverting to the general form under which the meetings of the Choirs were originally conducted.

They propose, therefore, in the month of September next, to hold, on two or more days, a Festival of Religious Services, which shall include the performance of sacred music of a high class by the united Choirs, with adequate assistance, vocal and instrumental, and sermons by preachers of eminence, advocating the cause of the Charity.

They will only add that they see nothing in this proposed change which will necessarily prevent them from still co-operating with the Chapters of Gloucester and Hereford, for the support of the Charity in which they have a common interest, and for the improvement of sacred music.

They trust that this course when considered by the public under all the circumstances of the case, will meet with general approval; and that they may obtain the support of the inhabitants of the City and Diocese in carrying it out.

(Signed) GRANTHAM M. YORKE, D.D., Dean.  
Chapter House, Worcester, October 19th, 1874.

We need scarcely say that the reply of the Dean and Chapter has caused the utmost excitement in the city. A special meeting of the Stewards of the Festival has been held, and a remonstrance against the decision arrived at was proposed and carried, a Committee being appointed to take any steps that might be necessary, or to confer with the Chapter, if advisable. A public meeting has also been called to consider the matter.

A SUCCESSFUL concert took place at the Birkbeck Institution, on Wednesday evening the 14th ult., under the direction of Mr. Stedman. The artists were—Miss Matilda Scott, Miss Jessie Royd, Miss Dones, Miss Helen Standish, Miss M. Rock, Mr. Stedman, Mr. Theodore Distin, Mr. Henry Parker and Herr C. Oberthür. Miss Matilda Scott, in Coenen's "Lovely Spring," and Miss Jessie Royd, in "The Bird that came in Spring (Benedict), won much applause, and received hearty encores. Miss Dones was, as usual, very successful in her singing of the "Raft" (Pinsuti), and Miss Helen Standish was encored in Rossini's "Di tanti palpiti." Miss Marianne Rock showed

the result of careful study in her execution of Wallace's second Grand Polka de Concert. Mr. Stedman was heard to much advantage in "Tom Bowling," and also took part with Miss Scott in the duet from Balf's "Talisman," "Take the Ring," and Herr Oberthür played in his usual masterly manner, and was highly appreciated. Mr. Henry Parker, who is a great favourite here, accompanied in a careful and artistic way. The theatre was full to overflowing.

THE first meeting of the new Association "for the Investigation and Discussion of subjects connected with the Art and Science of Music," is announced to take place on the 2nd inst., at the Beethoven Rooms, Harley Street, Cavendish Square. At five o'clock, a Paper "On extending the compass and increasing the tone of stringed instruments," by Dr. W. H. Stone, M.A., F.R.C.P., will be read by the author; and a quartett of stringed instruments, fitted with Dr. Stone's and Mr. Meeson's Elliptical Tension Bars, the Double Bass strung down to CCC, will be exhibited and played. R.H.M. Bosanquet, Esq., M.A., of St. John's College, Oxford, will also read a Paper on "Temperament, or the Division of the Octave."

UNIVERSITY INTELLIGENCE.—Oxford, October 24. First Examination for the Degree of Bachelor in Music. The following have satisfied the Examiners:—Bentley, John, New College (and of St. Ann's Street, Manchester); Birch, Edward H., New College (and of Notting Hill, London, W.); Bradley, Joseph, New College (and of High Street, Stalybridge); Cay, Francis, New College (and of Beds. Middle Class School); Cole, H. Cardini, New College (and of Hampstead Road, London, N.W.); Gower, John H., New Inn Hall (and of Windsor); Hartmann, Albert, F.O. unattached (and Bandmaster of H.M. 17th Lancers, Dundalk); Hill, Andrew T., St. Mary Hall (and of Cheam, Surrey); Holloway, Arthur S., Worcester College (and of Hemingford Road, London, N.); Howard, Samuel, New College (and of Rochdale Road, Manchester); Hullett, Charles H., St. Mary Hall (and of York Street, Portman Square, London, W.); Hunt, H. G. Bonavia, Christ Church (and of the Middle Temple, London, E.C.); Lister, Henry, New College (and of Islington, London, N.); Löhr, George, S.L., New College (and of Woburn Square, London); Lott, John B., New College (Assistant Organist, Canterbury); Morland, John, New College (and of St. Martin's, Leicester); Palmer, Walter H., New College (and of Lindfield, Weston-Super-Mare); Righton, John H., New College (and of Faringdon); Risley, Thomas, Christ Church (and of Cheltenham College); Ströh, Frederick K., New College (and of Rosemount, Selkirk, N.B.); Troman, Thomas, New College (and of Smethwick); Williams, Charles L., New College (and of St. Columba's College, Rathfarnham, Dublin); Wrigley, James G., New College (and of Church Street, Blackpool). The examiners were—Sir F. A. Gore Ouseley, Bart., M.A. Mus. Doc., Christ Church, Professor of Music; Charles W. Corse, Mus. Doc., Christ Church, Choragus; and Edwin G. Monk, Mus. Doc., Exeter College.—Second Examination for the Degree of Bachelor in Music. The examination will be held early in Easter Term, 1875. All candidates at this examination, in addition to the necessary subjects, will be required to have a critical knowledge of the full scores of Beethoven's "Symphony in B flat;" Handel's "Ode for St. Cecilia's Day;" and Mozart's "Requiem." The Text Books are Ouseley's "Treatises on Harmony and Counterpoint," Berlioz, or Kastner, on "Instrumentation," either Burney's or Hawkins's "History of Music." The exercises of those candidates who propose to offer themselves at this examination, should be sent (for the approval of the Examiners) to the Professor of Music, at his residence, St. Michael's, Tenbury, at any time before February 1, 1875.

HARVEST Festival Services were held at St. Stephen's, South Kensington, on the 4th and 11th ult. The church was beautifully decorated with corn, fruit, flowers, &c., the font at the west end being a special feature. The services were fully choral, and at evensong, the Anthems, "The Heavens are telling," and "I will give thanks" (Mozart), were most effectively rendered by the choir, organ and orchestra; the latter, introduced for

the first time, doubtless had the effect of attracting the immense congregation assembled. Mr. Albert Lowe presided at the organ and conducted the anthems, the organ accompaniments to which were played by his pupils, Mr. Bradshaw and Mr. Essex respectively. The Vicar, the Rev. J. P. Waldo, preached on both occasions.

AN interesting Festival Service was given by the College of Organists on Tuesday the 20th ult., in St. Paul's Cathedral. A large number of the Metropolitan Choirs gave their assistance, and the service was accompanied by Dr. Stainer with his usual skill and judgment. The prize "Service" by Mr. H. Trembath, Mus. Bac. (a setting of the *Cantate* and *Deus misereatur*), is an exceedingly clever work, and was well sung. Two prize anthems, one by Mr. Haydn Keeton, and the other by Mr. C. J. Frost, were also included in the service, and the hymns were sung to prize tunes by Mr. H. Stark and Mr. E. C. Winchester, the "Recessional" being given to an excellent tune by Mr. C. E. Stephens. Before the service, organ pieces were performed by Dr. Stainer, Mr. E. H. Turpin and Mr. H. Houseley, the last named gentleman playing an "Andante con grazia" of his own composition, which created a marked effect. There were nearly 10,000 persons present; and we have every reason to believe that the offertory, which was devoted to the fund of the College of Organists, amounted to a highly satisfactory sum. The Festival was under the careful conductorship of Mr. R. Limpus.

MR. J. J. HAITE, whose death has recently taken place, was well known as an excellent musician and composer. He was a prominent member of the late Society of British Musicians, under whose auspices many of his best works were produced. In the last few years of his life, he devoted his attention principally to choral works, and wrote two Oratorios, "Abraham's Sacrifice," and "The Song of the Year," both of which are published; also three Masses, two Operettas, and a quantity of choral music of minor importance.

A CONCERT was given by Mr. W. D. Sumner, at the Lammas Hall, Battersea, on Monday the 12th ult. The artists were—Miss Edith Blair, Miss Clara Buley, Mr. Stedman, Mr. T. Soper, Mr. G. Henry, and Fraulein Anna de Blanck, principal violinist of the Viennese Ladies' Orchestra. The clever playing of the last named lady was a great feature in the concert. The vocalists were very successful in their several solos; and the quartett "Mezza Notte," from "Martha," was excellently sung by Miss Blair, Miss Buley, Mr. Stedman, and Mr. Soper. Mr. Sumner was the accompanist.

IN the Prospectus of the Glasgow Choral Union for the Season 1874-5, we are glad to see that the services of a resident orchestra in the city are assured by a list of guarantors, which includes some highly influential names. There are to be twelve orchestral and four choral performances in the City Hall; and the following works are announced to be given during the season: Macfarren's Oratorio, "St. John the Baptist," Schumann's Cantata, "Paradise and the Peri," Brahms's "Song of Destiny," Handel's "Messiah," and Henry Smart's Cantata "Jacob." Some of the most talented vocalists are engaged, and the concerts are likely, in every respect, fully to sustain the high character which this Association has so legitimately earned. The conductor is Mr. H. A. Lambeth.

THE October concert of the St. George's Glee Union took place at the Pimlico Rooms on the 2nd ult., under the direction of Mr. T. Garside. The choral portion of the programme included "Awake, sweet love," "To the hill and the vales," "O Bird of Eve," "The Welcome Home," "Tramp Chorus," "The Last Rose of Summer." Songs by Miss Clara Buley, Miss F. Banks, Miss Spear, Mr. Jekyll and Mr. A. Mills were well received, and Miss Julia Augarde played two pianoforte solos, viz.: "Traums-wirren," Schumann, and "Prelude and Fugue," Mendelssohn, very effectively.

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## REVIEWS.

NOVELLO, EWER AND CO.

*Mount Moriah.* (The Trial of Abraham's Faith.) An Oratorio. Composed by J. Frederick Bridge, Mus. Doc., Oxon.

The author of the present interesting work has but recently won his academical honours, and he loses no time in publicly vindicating his claims to the doctorate. The new oratorio has high pretensions, and we have pleasure in stating that these pretensions are in many respects fulfilled. The composition is framed on the Bach model, as exemplified in the settings of the Passions according to the texts of different Evangelists, and in the several works comprised under the title of Christmas Oratorio. The Biblical history of the Lord's behest to Abraham, the Patriarch's willing obedience, the preparation for the sacrifice of Isaac, and the Angel's enfranchisement of the purposed victim, and his enunciation of the heavenly promise to Abraham and his seed for ever, is set forth by a Narrator, whose part is assigned to a soprano voice, the speeches of Abraham, Isaac, and the Angel being respectively allotted to a bass, a tenor, and a contralto; and it is interspersed with reflective passages for solo voices or for chorus, the texts for which are drawn from Holy Writ. The narration is a very brief one, and, in the form under which it is presented, it is wholly without dramatic action and dramatic interest. The whole power of the work, hence lies in the reflective passages, which are necessarily and entirely of a didactic nature, and the difficulty must have been enormous to make a composition attractive, whose mainly prevailing, if not unexceptional, character was thus prescribed. The music displays Dr. Bridge's scholarship to advantage, his graceful power of melody, and his general command of harmonic and contrapuntal resources; but he has had no field for the display of dramatic ability, and it will not be till the appearance of some other work from his hand, that we shall be in a position to judge of his possession of this high faculty.

The first piece is called an Introduction; it is for instruments only, it fills two pages of the pianoforte arrangement, it is in the key of E minor, and its general character is solemn and majestic, though never noisy. No. 2 is a Chorus, "Blessed is the man," of an impressive but still tranquil character, fraught with the expression of trustful earnestness. The story is now opened by the Narrator in a Recitative, "It came to pass," at the close of which, Abraham reflects upon the heavenly help he has enjoyed, and on the duty this imposes to sacrifice what is dearest to his heart to the Divine demand; his Air is wholly unimpassioned, but by no means without charm. No. 4 is an unaccompanied Quartett, "O tarry thou," a feature that is certain of good effect in an extensive work. This is likely to be sung apart from the oratorio and to please when sung. The narration is resumed in the Recitative "And Abraham rose up early." A Chorus, No. 6, "They that wait upon the Lord," is comprehensive in form; its earlier portion is introductory to a fugue, "For in the Lord Jehovah," which is wrought with skill, but presents the subject somewhat too rarely after the successive entry of the four parts. The Recitative "On the third day" continues the story, including Abraham's injunction to the attendants to remain behind, while he with the boy goes afar off to worship; and this leads to a Chorale (so called) "The Lord shall preserve thee," respecting which there is something to say as to its misnomer and as to its merit. So far as we know, the term Choral defines the choral song of the Lutheran Church, and is applied to any of the fine old tunes, dating many of them from the days of the great Reformer, and some of them being supposed to be of his composition, that are taught to children throughout North Germany, and sung by them in after years on all occasions of public worship, each melody being inseparably associated with its own poem. Pursuant of the practice of Bach, as this was pursuant of the use the elder contrapuntists, Mendelssohn introduced several Chorals in his oratorio of St. Paul, and was secure, in so doing, of enlisting the sympathy of his entire German audience, who knew the tunes by heart, and would perceive the application of the

words habitually sung to them to the situations they were meant to illustrate. When the work was first given in England, the tunes and the word "Choral" that defines them were alike unknown to us; nothing could give the irresistible charm of familiarity to the tunes and the words; but it was hoped to obtain the true pronouncing of the definition by adding an E to the end of it, thus making *Chorale*, to prevent its being confounded with the English adjective, synonymous with many-voiced "choral." The good intention miscarried, as has many another, and our people at large mistook the final E for an extra syllable, and pronounced the word *Chora-le*, sounding the last two syllables the same as in *Charlie*. By a different process from that which commands popularity for them in Germany, the Chorals in St. Paul have gained favour almost infinite in England; and in consequence, it has become a fashion for our composers to include hymn-tunes in their large compositions, but they compose new music to words that often have been set before, and the tunes not being old and dissociable from the words, and not being susceptible of peculiar interest from difference of contrapuntal treatment from what they have elsewhere received, these musicians still call their original pieces *Chora-les*, and seriously perplex the judgment of those who are not behind the curtain of their design. Of such is the Chorale of Dr. Bridge. It is not Lutheran, it is not old, it is not boundlessly familiar to any class of people, it is not even set to metrical words, and it is not a great many other things; but it is a good new hymn tune, which needs but an appropriate poem in metre to render it capable of great popularity. We are in no humour to find fault in a thing which really pleases us; but candour compels the admission that one or two accented passing notes, in this piece, serve to confuse the harmony; for instance, the G  $\sharp$  against the second inversion of the chord of the 7th of E  $\sharp$  (page 38, bar 3), which would sound were it not doubled in two parts, like a dominant major 6th; and this is incompatible with the key of B minor which prevails at the time, and a misty effect is the consequence, that would not be the case were the said G  $\sharp$  sounded after instead of against the harmony. The hymn is in eight real parts, each of which is sufficiently melodious, and its effects will be particularly rich. The more to individualise this effect, there is an accompaniment for the organ, which links, by brief interludes, the several strains of the tune. Further, to guard against difficulty from the complexity of the part-writing, there is an arrangement of this piece in an Appendix, wherein the voice-parts are cleverly reduced from eight to four, and thus it is suited to all conditions of choirs. In No. 8, the Narrator continues the story; and then, as if to render the part as gratifying to the singer as it is essential to the plan of the work, she has an Air, "The eyes of the Lord," which is the most attractive of all the solo pieces. It is charmingly melodious and decidedly vocal, its smoothly flowing character is effectively varied by an episode, in which some novel modulations form the main feature—that from the key of D minor to D  $\flat$  major, for example; and it will repay a singer's attention. Next, we have the dialogue between Isaac and Abraham set as recitative, which leads to a Duet, "O Lord our God," for the two male voices. The resumed narrative is presently interrupted by a chorus, "He is brought as a lamb," which is cast in the form of a canon for 4 in 2, the two female voices being strictly answered by the two males, until a very few bars before the end, when a free coda gives completeness to the close. We return to the narrative, in the course of which, the Angel, ushered in and accompanied by harps, speaks in his own person. No. 13 is a Chorus, "Unto the godly," which is distinguished by the recurrence of a melody from that at the beginning of the work, together with the repetition of the former words, "Blessed is the man;" but its treatment is here interestingly varied, it being now allotted to the tenor voices, while the rest of the chorus accompany it in detached phrases. Another Recitative for the Narrator introduces an Air for Abraham, "God is the Lord," which begins somewhat wildly, wandering from the key of A  $\flat$  into F, and then settles down into a pleasant cantabile of a devout character. Isaac's Recitative, "I said in the cutting off of my days," is impassioned, more so than anything else in the oratorio; and the Air with Quartett, which it intro-

duces, contains some pretty vocal effects and ingenious æsthetic suggestions from the intermixture of the one voice with the other four, which express a different sentiment from his, in different words. No. 18 brings the story to an end with the angelic promise, which is signalized, like the previous solo for the same personage, by the characteristic harp accompaniment. "Thy mercy, O Lord," is the opening of the final Chorus; it begins with broad harmony in which the higher female and male voices, distributed in four parts, are answered by the altos and basses similarly divided. This is introductory to a fugue, "Thy righteousness standeth," wherein the subject is more copiously developed than in the previous specimen of this class of writing, though its style is more free than contrapuntal, and the brilliant modulations towards the end supersede the fugal character for the sake of a showy termination.

Mount Moriah does honour to its author, and will win him the esteem of musicians. If it be sometimes slack in interest, this is an inevitable consequence of the undramatic nature of the book. Exciting situations are wanted to prompt corresponding ideas, and we trust that the inclination of Dr. Bridge may bend in that direction, when he thinks more of the general public than of the Oxford Music School.

*Three Settings of the Kyrie Eleison.* The Music composed by the Rev. H. R. Holme, B.A.

THE author of these responses has been satisfied to attempt little and succeed in it, which should be a complete satisfaction to one who has good musical feeling and considerable knowledge, but probably small experience in writing. There is an air of novelty about each of the three settings, and the effect will be charming if they are delicately sung.

*Offertory Sentences.* Set to music by Alfred R. Gaul.

WITH great pleasure we welcome in this a highly meritorious, interesting, and effective series of pieces. The title-page announces them to have been sung at the Church of St. Augustine, Edgbaston, and if, in contradiction to the Rubrick, the Offertory Sentences are to be sung, other churches will do well to follow the Birmingham example, and make frequent use of this expressive and artistic music. A decidedly modern colour distinguishes the whole series, which fits them better for parochial than cathedral use, and exacts nice delicacy rather than rough power for their performance. With deference, we protest against a progression from 9th to 2nd,  $C\# B$  between the soprano and tenor, in No. 8, "Do ye not know;" and we do so because this kind of fault—for fault we must esteem it—is coming into frequent commission; and our remark is meant as much for a warning to others, as for a complaint in the present case. On the other hand, we heartily commend the true beauty of the succession of 5ths between the outside parts, in No. 7, "If we have sown," where the bass is C, F, B, and there is a chord of 7ths upon each note; it is not new to state that the succession of 5ths, whether by similar or contrary motion, when they belong to these harmonies, and the roots proceed as in this instance, is not only allowable, but admirable; and we applaud the present addition to previously existing cases of their effective employment. We have not hitherto met with Mr. Gaul as a composer, but what he here places before us proves that it ought not to remain unknown, and we hope that the success of what he here gives to the world may encourage him to further efforts.

*"I will always give thanks."* Anthem for Festivals. Composed by Robert Jackson.

THERE is spirit and variety in this anthem, and it is for the most part correctly written. A choral movement begins it, to which the marked accent gives great animation. A detached movement in the middle, "My soul shall boast," seems as if the music had been first conceived and the words afterwards added, for in the very first phrase the text is contracted, which is given complete when the words are repeated. Well, it matters little by what process a composer works, so that his music is interesting; and this must be granted of the piece before us—albeit, it would be

better for the amendment of the false relation between the D for the treble and the D flat for the tenor, page 7, score 1, bar 3. After this verse or quartett, the full choir is again called into request for the conclusion, and a capital effect is made by the occasional independence of the voice-parts from that for the organ. The author is a disciple of the Royal Academy of Music, and he does credit to the training he has received.

*"How lovely are Thy habitations"* (84th Psalm). Anthem composed by Charles Salaman.

The music before us was probably set to the Psalm in Hebrew, and the English version adapted to it afterwards; at least so, and only so, can we account for the use of words that differ from the text of our Bible and of our Prayer Book too, and are not better in any respect than either of the accepted translations. It seems intended to be sung by female rather than boys' voices, which we gather from the use of the terms "soprano" and "contralto," and from the freedom and frequency with which the high A is assigned to the former of these. The manner in which this and other high notes are attacked is not the one thing in the work that best shows the author's skill in vocal writing. The frequent closing of phrases on the middle, instead of the beginning of a bar, is the one other point in the composition against which we must offer a protest. On the other hand, a charmingly melodious flow distinguishes the piece, and this is enriched by a graceful effect of harmony. The anthem begins with a tenor solo. The same music, arranged as a duet for soprano and contralto, is repeated as a kind of second verse, to the words beginning, "Yea, the sparrow finds a dwelling." Then follows a quartett, "How happy are they," for which a tenor and bass are required in addition to the two ladies, and this sets out with the opening idea that has a new prolongation. At the close of the quartett, the choral voices first enter, "For one day in Thy courts," and hence to the end the matter is entirely new. The smoothness of the solo portions is here replaced by vigour and animation, and the anthem closes most spiritedly. As a whole, the music appears to be more appropriate for chamber than for church use, and in that situation we think its effect will be most attractive. An adaptation of the work is announced, for an eight-part choir, with an obbligato organ accompaniment, by Dr. C. G. Verrinder, than whom no one is better qualified to make such an arrangement.

*"Praised be the Lord."* An Anthem for Four Voices. Composed by William Hope.

THIS composition merits the warmest eulogy, which we offer with infinite pleasure. It is clear in design, pure in harmony, constantly melodious, and unflagging in interest. A choral movement begins the anthem, in which the measure is varied from three to four in a bar. It has an organ prelude of several bars, which precludes the improvisation that players are prone to prefix to the anthems of the old masters, and secures that the whole shall be one-thoughted, the introduction leading to the vocal entry, and greatly enhancing its effect. Then there is a solo—a song, in fact, that might be sung separately from the rest—which effectively contrasts the foregoing. Lastly, there is a movement for all the voices in hushed harmony, "O Lord, save Thy people," which is the most charming portion of this charming work. It beautifully expresses a spirit of gentle supplication, and should inspire the listener with the meekest feeling of piety. We confidently recommend the anthem for church use, in the belief that its careful performance will improve the nicety and refinement of a choir, and will edify a congregation.

*"My God, my God, look upon me."* Anthem composed by August Moosmair.

THIS is a clever, if not irresistibly attractive work, showing the hand of a partially studied, but not an imaginative musician. The opening movement is for chorus, and is obviously intended to be pathetic. A song for a treble follows, "O my God, I cry in the day time," which is the most successful portion of the whole. A few interludial bars, "But Thou continuest," lead from this to the final chorus, "O Thou worship of Israel," which is in fugal

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form, but in the style of one who is not sufficient master of counterpoint to grapple with this difficult form effectively. If, as we surmise, the anthem has been written for love, the same love will impel the composer to write very much more, and this practice may give him the freedom of thought which we feel to be wanting in his present essay.

*Amelia* ; Allegretto Grazioso à la Valse, pour Piano, par Wilhelm Schulthes.

If the lady who gives the title to this little sketch be not an ideal personage created by the composer, she has every right to be gratified by Herr Schulthes's musical offering. The absence of pretence throughout the piece is one of its greatest recommendations; for all whose duty or pleasure it is to linger over modern compositions must know that too many writers, having but small faith in their melodious powers, are apt, even in trifles with the mildest possible titles, to entangle themselves in a perfect labyrinth of keys for the mere purpose of showing how they can get out of them, and to exhibit their contrapuntal and harmonic knowledge in passages where such display becomes positively absurd. The subject of the graceful piece before us is extremely attractive, and a good contrast is gained by the second theme, in the subdominant, which is first played with an accompaniment above the melody, and afterwards an octave higher with an *arpeggio* bass. For the cultivation of a refined touch this Waltz—for the composer is not ashamed so to call it—will be found highly useful.

*May-day*. Tarantelle for the Pianoforte. Composed by Charles Joseph Frost.

THOSE who know Mr. Frost's compositions need scarcely be told that the piece before us evidences the skill of a trained musician throughout; but the themes, although lively, do not appear spontaneous enough to make us believe that the talent of the composer has been especially directed to this class of music. Vivacious triplets in a minor key, with a modulation into the tonic major, will always make a tolerably good Tarantella; but the power of inventing subjects which, like those in the ballet music of Auber and Rossini, seem to flow naturally, instead of being built up, is given but to few. We do not like the passing D on the chord of E minor leading to the harmony of C major, in the principal theme, nor the chromatic G sharp immediately preceding the close in E minor, in the 14th bar; but with these exceptions, the Tarantella is smooth enough, both in the melody and harmony. There are some characteristic bits where the key changes to C major, and there is much spirit in the close of the piece, which we may here mention ends in the tonic major. Pianists with agile fingers will find in Mr. Frost's Tarantella both good practice and good music.

*There is an hour, a pensive hour*. Four-part Song. Poetry by Mrs. Hemans.

*Fair is the Swan*. Four-part Song.

Composed by Charles Salaman.

MR. SALAMAN is one of the few composers who seem to write rather for the art than the market, and we are always ready, therefore, to accord him a hearty welcome. The multiplication of his vocal compositions seems, however, to prove that he is gradually gaining the ear of the public, for we can neither hope nor believe that he will continue a patient martyr in the cause. No. 1 of the two Part-songs under notice is dedicated to Henry Leslie, a compliment which we trust may be responded to by such a rendering of the composition before a public audience as we know can always be depended upon by the excellent choir under his direction. The subject is extremely melodious, and has the additional merit of admirably expressing the words throughout. The voices flow mostly together in simple but appropriate harmony, and the parts are so carefully written as to give but little trouble to the vocalists. As we presume the tenors and basses are to sing the A's as dotted quavers followed by semiquavers, in the first bar of page 2, the passage should be immediately altered, as we think the effect would be bad if executed as it is printed. "Fair is the Swan" is more ambitious in the contrapuntal writing,

and contains many excellent points. The composition is scored for alto, tenor and two basses, and has been already sung by the "Orpheus Glee Union." We do not very much like the constant repetition of the name *Isabel*, at the conclusion of each verse, especially as the voices so often answer each other: there is indeed some unexplainable confusion in the third and fourth bars of page 9, for the tenor says, "But fonder is my I of Isabel;" this should be remedied, for the song is too good to be trifled with.

*Spring*. Four-part Song. Words by Francis James Calthrop.

*Autumn*. Four-part Song. Words by F. P. A.

Composed by P. H. Diemer.

POETS appear never to tire of writing about the seasons, and composers never to be weary of setting their verses; but whether anything novel can be said upon them, either in poetry or music, appears somewhat doubtful. All that we can hope for, therefore, is that old ideas may be arranged in sufficiently new forms to pass with the general public for modern works; and, viewed in this light, we see no reason why the Part-songs before us should not take a place amongst the mass of Spring and Autumn music to be found in the *répertoire* of every Choral Society in the kingdom. No. 1 has a bright and genial melody, well suited to the words, and the voice-parts are written throughout with the skill of an accomplished musician. The conventional character of the verses can scarcely be expected to favour inspiration in the composer; but the music is at least refined and graceful. "Autumn" has somewhat more character. The theme, in E minor, commencing unharmonised, well expresses the verses, which lend themselves better to a musical setting than those in the song just noticed. A very good effect is gained by changing the melody into the tonic major, on the words "The scarlet berries brightly gleam;" and there are some excellent points of imitation. We also like the sequence of seven-sixes, which are given first to the Soprano, Alto and Tenor, and afterwards to the Alto, Tenor and Bass. Without much claim to originality, this song may be confidently recommended as an exceedingly effective composition, and one thoroughly within the grasp of amateur part-singers.

#### C. JEFFERY.

*Gems of Sacred Art*. Nos. 4, 5 and 6. Transcribed for the Pianoforte by Louis Dupuis.

THE exquisite illustrations in colours on the front page of these pieces should alone secure for them an extensive sale. It is not often that we have to speak in praise of what may be called "Picture Music," but these beautiful views of Cathedral interiors, independently of their value as faithful records of the places they represent, form most appropriate introductions to the "Gems" so ably transcribed by M. Dupuis. No. 4, Munich Cathedral, contains subjects from Spohr's "Last Judgment;" No. 5, Freiburg Cathedral, selections from Travers's "Ascribe unto the Lord;" and No. 6, Rheims Cathedral, R. A. Smith's Anthem, "How beautiful upon the mountains." All these form effective pieces for young players, and may be recommended as good exercises for the practice of the *legato* style.

*L'Ombre*. Fantaisie Brillante, pour Piano, par J. Leybach.

ALTHOUGH it is easy enough to string a number of airs together without any attempt at form or method, it is a task of some difficulty to write an effective operatic Fantasia. The arranger of the piece before us has already established so good a name for this class of composition that he rarely disappoints us; but in this Fantasia, from Flotow's tuneful Opera, he has been more than usually successful. The themes are well chosen and well treated, and to amateurs who want a pleasing "drawing-room piece," this brilliant little composition will be most welcome.



## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

**ADELAIDE.**—The Philharmonic Society recently gave a performance of Mendelssohn's *Elijah* in the Town Hall, before a crowded audience. The orchestra and choir amounted to nearly 100. Mr. W. R. Pybus presided at the piano, and Mr. E. S. Hall at the harmonium. Mr. E. Spiller conducted, and Mr. J. Hall led the band. The Oratorio was very creditably rendered, the choruses "Yet doth the Lord," "Baal, we cry to thee," "Thanks be to God," and "Behold, God the Lord passed by," being particularly worthy of mention. Mr. Rogers sang the music of the Prophet very fairly, and Mr. Gowenlock was the tenor. Mr. Coombs, Mrs. Harris, Mrs. Smart, and Miss Nimmo also took prominent parts, and the unaccompanied trio "Lift thine eyes" was very well sung by the Misses Tilney, Gillett, and Henson.

**BRADFORD.**—A ballad concert was given in St. George's Hall on the 10th ult. Great disappointment was felt at the absence of Mr. Sims Reeves, but Mr. Edward Lloyd came to the rescue, and did double duty. Mr. Santley also contributed extra songs. The other vocal artists were Madame Thaddeus Wells and Miss Helen D'Alton. The instrumentalists were Miss Bertha Brousil (violin), Mr. H. Nicholson (flute), and Mr. Sidney Naylor (piano). Miss Brousil's violin performances were marked with great delicacy and precision, and a charming rendering of an Elegie, by Ernst, secured her an encore. Mr. Nicholson's flute performances were also loudly applauded, especially a solo, "Rule Britannia," with variations. The hall was well filled.

**BOLTON.**—The members of the Philharmonic Society rendered Mr. W. H. Birch's Operetta, *The Merry Men of Sherwood Forest*, in the Temperance Hall, during the last month. The principal vocalists were Miss Crichton, Mr. N. Dumville, Mr. Henry Taylor, and Mr. Thornton Wood; Mr. Taylor also officiating as conductor. The first part of the programme consisted of two pieces by the instrumentalists, and songs and duets by the principal vocalists. On the whole, the Operetta was well sung, the choruses especially, showing that great care had been given to the rehearsals.

**BRIGHTON.**—Throughout the week, commencing 27th September, special services were held in St. Michael's Church, in commemoration of its twelfth anniversary; and Sunday, the 4th ult., being "within the octave" of Michaelmas day, the services were of an exceedingly ornate character. The most prominent feature was the presence of a band, conducted, it is believed, by Herr Stern, both string and wind instruments being called into requisition. The ordinary "matins" was sung at half-past 10 o'clock, to the accompaniment of the organ alone. At 11.30, the bell having been tolled for a few seconds, the officiating clergy, including the Rev. Charles Walker, who was the "celebrant" on this occasion, entered the chancel, robed in magnificent vestments of scarlet and gold. The musical portion of the service which followed, consisted of Schubert's Mass in G, with the exception of Mozart's "Ave verum," which was sung after the Consecration prayer. The treble and bass solos in the Mass were well rendered; and at the words of the Creed, "The third day He rose again," a flourish of drums and trumpets added considerably to the effect—appropriate enough in a Catholic church, but striking one as rather singular in a Protestant one. Nearly the whole of the congregation remained during the service, although but few communicated. The church was crowded to excess in the evening. At seven o'clock a procession of choristers, and three acolytes bearing banners, marched round the church singing a hymn. The anthem was a selection from Mendelssohn's *Hymn of Praise*, with band accompaniment. Handel's "Hallelujah Chorus" brought the service to a close. The Incumbent (Rev. C. Beanlands) preached both morning and evening. Collections were made in aid of the fund for enlarging the church; that of the morning amounted to £28. Mr. King, Mus. Bac., Oxon (organist and choirmaster of the church) presided at the organ.—At Mr. Kuhe's annual concert, on the 2nd ult., at which Madame Adelina Patti was the principal attraction, Mr. R. Lancelot, a baritone, of Hull, appeared in the list of vocalists, under the name of Signor Lancelotti. His voice is exceedingly good, possessing all the requirements for oratorio or opera, with a range of unusual dimensions. His singing made a most favourable impression.

**BRISTOL.**—At the Harvest Thanksgiving Service on Thursday evening the 1st ult. the new organ, built by Messrs. Allen and Co. of Bristol, was opened at St. Andrew's Church, Montpelier. The case is of pitch pine varnished, with the front and west side of plain metal speaking pipes. It has two manuals (CC to G, 56 notes), and contains—Great organ, open diapason, stopped diapason, dulciana, flute harmonique, principal, fifteenth, and prepared for trumpet. Swell organ: Gamba, lieblich gedact, gemshorn, piccolo and oboe. Pedals (CC to F, 30 notes radiating and concave), bourdon. Couplers, swell to great, great to pedals, swell to pedals, two composition pedals. The instrument has a pure and mellow tone, and combines much sweetness with considerable power. The church was handsomely decorated with flowers and fruit by a few lady members of the congregation. Evensong commenced at 7.30 p.m. with the processional hymn "Rejoice, ye pure in heart." The service was full choral (Tallis). The special Psalms, 104 and 150, were sung to Slatter's Chant in E, *Magnificat* and *Nunc dimittis* to Garrett's Service in F. Anthem. "O Lord, how manifold are Thy works." Barnby. Hymn. "The strain upraise," and the special Harvest hymn were sung to music composed especially for the occasion by the organist. The recessional hymn was "Now thank we all our God." After the service the organist (Mr. Harwood) gave a short recital on the organ, consisting of "Andante" (Guilmant), Mendelssohn's Prelude and Fugue in G, "Marche Romaine" (Gounod), Cuius *Animam* from Rossini's *Stabat Mater*, and Handel's "Hallelujah Chorus" from the *Messiah*; displaying the qualities and power of the instrument to the best advantage.

**BRUSSELS.**—A new English Church, named by the late Bishop Wilberforce the Church of the Resurrection, was opened on the 15th ult. with full choral service. The sermon was preached by the Incumbent, the Rev. C. E. Jenkins, the chaplains from all the great towns in Belgium assisting at the ceremony. The church is a handsome Gothic structure, with open roof, chancel, nave, aisles and organ chamber. The organ, by Bevington and Sons, London, is the gift of Miss Jenkins. A richly carved stone pulpit, the brass lectern, and the stained glass memorial windows, are gifts from other members of the congregation.

**CANTERBURY.**—On Tuesday the 6th ult. two ladies, acting as a deputation from the committee which has brought this scheme to a successful issue, waited upon the Cathedral Organist, and presented him, on behalf of the subscribers, with a very elegant silver card case and tablets, with fifty-five guineas in a handsome Russia leather purse (the special gift of the two ladies engaged in the presentation). The card case (which was from the establishment of Mr. Mason) had the following inscription:—"Presented with a purse of 55 guineas to Mr. W. H. Longhurst, by a few friends, as a tribute to his untiring energy in elevating the musical taste in the city and neighbourhood of Canterbury, 1874." Mr. Longhurst acknowledged to the deputation in grateful terms his thanks and appreciation of the kind present. In the evening the first practice for the winter of the members of his choir was held, when some fifty-five ladies and gentlemen assembled in the Choristers' School-room.

**CAPE TOWN, CAPE OF GOOD HOPE.**—Services were held in St. George's Cathedral on Sunday, the 6th September, on the arrival of the Most Rev. West Jones, D.D., the new Metropolitans of South Africa. The services commenced morning and evening with the Processional Hymn, "The Church's one foundation." The morning Psalms were sung to Nos. 49 and 52 (Monk's Collection, Anglican Chants). For the *Te Deum* and *Benedictus*, Tuckerman in F was selected, the verse parts being admirably rendered, and the full parts briskly taken up. The anthem, "Jesu, Word of God Incarnate" (Gounod), was exceedingly well sung by the choir, and afforded gratification alike to the precentor and organist, and to the lovers of church music among the congregation. The Introit was Hymn No. 345. The *Kyrie* was taken from Best's Chant Service in F, and the Creed from Dykes's Service in the same key, to whose music the rest of the Communion office was sung, the *Sanctus* and *Gloria* creating the most marked effect. After the morning service, the Bishop, a keen and critical connoisseur, warmly congratulated Mr. Thomas, the organist, on the manner in which the service had been conducted, and expressed his great pleasure at the singing. It is worthy of notice that the Cathedral choir is composed entirely of amateurs, there not being even foundation scholarships for the boys. At evensong the Psalms were chanted to Nos. 46 and 42, the *Magnificat* and *Nunc dimittis* taken to Ebion in C, and the Anthem from Mendelssohn's *St. Paul*, "How lovely are the messengers," preceded by the recitative, "And Paul spake," and the duet, "Now we are ambassadors." The recitative was exquisitely sung by Master Brown. The duet was entrusted to Messrs. Bolus and Hughes, who sang it with true artistic feeling. In the chorus the parts were all well sustained.

**CARDIFF.**—On the 25th ult. Mr. Brinley Richards, under the auspices of the Cardiff Naturalists' Society, delivered a lecture on Welsh and other ancient national music, in the Assembly-room of the Town-hall, to one of the most crowded audiences ever congregated in this room. Mr. Lukis, the Vice-President of the Society, took the chair, and in introducing Mr. Richards and Miss Davies and Miss Evans, who accompanied him to give vocal illustrations to his lecture, adverted to the circumstance that the Society was about to commence its winter season, and owing to their indefatigable secretary, Dr. Taylor, arrangements had been made by which a series of lectures would be delivered during the session. Mr. Richards, in the course of his interesting lecture, gave ample proof of his power to grasp the subject he had undertaken to elucidate, and his was listened to throughout with marked attention. The illustrations were extremely well rendered by the Misses Davies and Evans, who were frequently loudly applauded and, also, on several occasions, encored. Mr. Brinley Richards accompanied the vocalists on the piano, and played several pieces of instrumental music, illustrating the character of the music of different countries. Mr. Richards also gave a description of ancient musical instruments, and this portion of his lecture was illustrated by diagrams. A cordial vote of thanks to him and to Miss Davies and Miss Evans was given at the close, the lecture being in every respect a complete success.

**CLIFTON.**—On Thursday morning the 8th ult., Mr. Kuhe, of Brighton, gave a grand pianoforte recital, at the Victoria Rooms, under the management of Mr. James C. Daniel, Miss Helen D'Alton being the vocalist. The recital was so marked a success, that Mr. Daniel has invited Mr. Kuhe to visit Clifton again during the season. On the evening of the same day Mr. Daniel opened his regular season of Clifton Winter Entertainments with a performance of Mendelssohn's *Athalie*, the principal artists being Miss Julia Wiggin, Miss Dalmaine, and Miss Helen D'Alton. The illustrative verses were read by Mr. Reginald Plumptre (in the place of his father Mr. C. J. Plumptre, who was prevented from attending through illness). Grand organ, Mr. Owen Williams, and a full chorus, under the direction of Mr. J. W. Lawson. The performance gave great satisfaction to a large audience.

**CLIFTON HAMPDEN, OXON.**—The annual festival of the church of this village, which is dedicated to St. Michael and All Angels, was celebrated in a very hearty manner on Michaelmas day last, the Bishop of Oxford being the preacher. The church was beautifully decorated, and the services, choral throughout, were excellently rendered by the choir of the church. The organist for the day, as on previous occasions, was Mr. Allen, the builder of the organ, and organist of Holy Nativity Church, Knowle, Bristol.

DUBLIN.—Mr. Mapleson's Operatic Company has created an extraordinary success, Madlle. Titiens in all her impersonations—especially in her great part of *Semiramide*—exciting the most enthusiastic marks of admiration. On the night of her benefit, the crowd insisted upon drawing her carriage to the hotel, amidst much cheering. Madlle. Risarelli, Madlle. Louise Singelli, Madame Trebelli-Bettini, Signori Rinaldini and Agnesi, and Mr. Bentham have also thoroughly established themselves as favourites with the Irish public, and their return will no doubt be anxiously looked for.

DUNHAM MASSEY, CHESHIRE.—The annual special Harvest Thanksgiving Services were held at St. Mark's Church on the 4th ult., the church being most tastefully adorned with corn, fruit, flowers, &c. The morning sermon was preached by the Rev. J. Alcock, and that in the afternoon by the Rev. G. London, Vicar of St. George's, Altrincham. There was full church evening service. The Psalms for the day were chanted to Purcell in G. Woodward in C, and Russell in C; the *Cantate* to J. L. Harris, in E flat; the *Deus* to Dr. Elvey, in B flat. The Anthem was Sir G. J. Elvey's "I was glad when they said unto me." The hymns were "O, worship the King" to Hanover, "Come, ye thankful people, come," and "We plough the fields and scatter." Talis's responses, with the Ely confession, were sung with good effect. The singing of Dr. Elvey's anthem by the members of this unpaid village choir was all that could be desired, and reflected the highest credit on the choirmaster and organist, Mr. C. T. Bowland, who ably presided at the organ.

DURMIES.—Two concerts were given on the 1st and 3rd ult., in the Mechanics' Hall, the artists being Madame Thaddeus Wells, Miss Joyce Maas, Mr. Orlando Christian, and Mr. Henry Nicholson. Madame Wells was highly effective in "Lo, here the gentle lark," flute obbligato Mr. Nicholson. Miss Maas delighted her audience by her rendering of the "Lady of the Lea," "Three Fishers," &c., Mr. O. Christian was highly appreciated in "Farewell," and "The Vagabond." Mr. Henry Nicholson in his fantasias on the flute elicited great applause. The concerts were well attended.—A SERVICE of sacred song was given in St. Mary's Church on Sunday evening the 4th ult. The Rev. J. Mackie occupied the pulpit, and the choir, under the direction of Mr. William Kerr, was assisted by Madame Wells, Miss Joyce Maas, Mr. O. Christian, and Mr. H. Nicholson. Psalms were sung by the choir and congregation, and the professional artists gave solos from the *Prodigal Son* and the *Messiah*. During the collection the choir and friends sang R. A. Smith's anthem, "The earth is the Lord's." Mr. Nicholson presided at the organ-harmonium, who ably presided at the organ.

HALIFAX.—On Thursday evening the 8th ult., the Choral Society gave a performance of Mendelssohn's *St. Paul*. The choruses were executed with a power and unity which have never been so conspicuous as this year. The basses were particularly fine, and it is only due to the chorus of the Dean Clough Society (now incorporated in the Halifax Choral Society) to report the gratification of the committee, and of Mr. Burton the conductor. Miss Dransfield, for many years the valued soloist of the Society, sang the soprano solos in the first part, and Miss Tomlinson in the second part. Miss Emily Empsall gave all the contralto music, and created a most favourable impression in "But the Lord is mindful." Messrs. Carter and Briggs (also local vocalists) were the Witnesses in the duet. The tenor music was taken by Mr. Grayson, of Lichfield Cathedral, and Mr. Thornton Wood sang the bass solos. In the band we must specially note the flute (Mr. Burrows) and violoncello obbligato to "Be thou faithful" (by Mr. Priestly).

LEICESTER.—On Thursday evening the 15th ult., a concert in aid of the fund for the erection of a vestry and parish-room for St. John's was given in the Assembly Rooms, and was numerously attended. Solos were given by Miss Lyne, who also took part with Mrs. Hodges, Mr. Ellis, Mr. Gamble, and Rev. C. Baker in several trios, quartets, &c. Mr. Ellis played Mendelssohn's "Capriccioso," and Benedict's "Erin," and the Rev. R. Quarry performed one of Bach's fugues. Messrs. W. H. Nicholson and G. L. Vaughan played a duet for two flutes, on Scotch airs, and the choir sang several part-songs. Mr. Ellis conducted, and the concert generally was highly successful.

LIVERPOOL.—The seventh subscription concert of the Philharmonic Society took place on the 6th ult.: principal artists, Madame Marie Roze, Mr. Bentham, and Signor Perkin. The instrumental works were highly interesting and admirably played. The Symphony was Spohr's No. 3 in C minor (Op. 78), and the Overtures, Cherubini's *Les Abencrages*, Sir Julius Benedict's *Minnesinger*, and Schubert's *Rosamunde*. The choruses were a "Song of Destiny" (*Schicksalslied*), Johannes Brahms and "O the pleasure of the plains" (*Acis and Galatea*), Handel. The eighth subscription concert of the Philharmonic Society was given on the 20th ult. Principal artists, Madlle. Titiens and Signor Agnesi. The Sinfonia was Mozart's "Jupiter." The Overtures, Sullivan's *Ouverture di Ballo*, Schubert's *Rosamunde* (repeated by desire from the last concert) and Aubert's *Hayde*, all of which were played with great spirit. The choruses were two from *L'Africaine* (Meyerbeer), Bishop's, "Now by day's retiring lamp," and H. Hugo Pierson's naval ode, "Ye Mariners of England" (enclosed). A special word of admiration must be given to Signor Agnesi's singing of "Vieni, la mia vendetta" (Donizetti) and to Madlle. Titiens for her exquisite rendering of Weber's "Glücklein im Thale" (*Euryanthe*), which was vehemently encoraged.

LURGAN.—At a Soirée, under the auspices of the Church of Ireland Young Men's Christian Association, held in the Town Hall, on Monday evening the 5th ult., the Rev. Theophilus Campbell in the chair, the proceedings were pleasantly interspersed by the singing of select hymns and anthems by the choir of Lurgan church, in a manner which indicated the highest vocal perfection, and reflected much credit upon the training of Mr. Gosden.

MAIDENHEAD.—At a meeting in the National Schools, on the 10th ult., the choir of St. Luke's Church presented Mr. J. L. Silver, organist and choirmaster, on his resignation, with a very elegant Album (in which is to be placed a portrait of each member) in appreciation of his professional ability and kindness of manner to them on all occasions.

NEWCASTLE.—The new organ at St. Anne's Church was opened at the Harvest Thanksgiving Service, on the 29th September. The instrument is built by Mr. F. C. Nicholson, of this town, and the quality of tone is exceedingly fine. Mr. Wm. Wilson, organist of St. Thomas's Church, presided at the organ; and the choir of twenty voices, all volunteers, trained by Mrs. Bromley, sang the vocal parts. Prayers were read by the Vicar, the lessons by the Revs. B. Addison and B. Christopherson; and the sermon was preached by the Rev. T. C. Whitley, Vicar of Bedlington and Canon of Durham.

NEWPORT, SALOP.—On Thursday evening the 15th ult., Mr. Smart, Organist of the parish church, gave his annual concert to a fashionable and appreciative audience, in the Assembly Room, which was filled. The artists engaged were Miss Edith Wynne, Madame Osborne Williams, Mr. W. H. Cummings, and Mr. Patey. Mr. Charles Ewing presided at the piano. The concert was a great success.

NOTTINGHAM.—The Sacred Harmonic Society, which is rapidly strengthening in power and importance, has issued a circular announcing six performances during the season 1874-5. *Elijah*, *Fridolin*, *Messiah*, *Acis* and *Galatea*, *St. John the Baptist*, and *Israel in Egypt* are the works promised at the concerts, and judging from the manner in which the pledges contained in the prospectus of the last season were redeemed, there can be no question that the Society has fully earned its title to the public confidence. The first concert takes place on the 3rd inst.

PAISLEY.—On Thursday the 22nd ult., Mr. J. Roy Fraser gave his third annual subscription orchestral and choral concert in the Drill Hall. The solo vocalists were Madame Ida Gillies-Corri, Mrs. Baxter, Mr. James Mure, Mr. H. Corri, and Mr. James Fleming. The first part of the programme consisted of Barnett's *Ancient Mariner*, the second part being miscellaneous. The soloists gave great satisfaction, and the chorus and orchestra were both efficient.

PARNSTOWN, KING'S CO., IRELAND.—A Harvest Thanksgiving Service was given at Kilcoleman Church, on Tuesday afternoon, the 20th ult., when special choral service was rendered in a creditable manner considering the time given for rehearsals. Talis's responses (arranged by Barnby) were used. The service commenced (evensong) by singing the hymn, "Come, ye thankful people, come," to the tune of St. George's, by Sir G. J. Elvey, Mus. Doc. The Psalms were sung (antiphonally) to chants, by Talis and Tonus Peregrinus. The *Magnificat* and *Nunc dimittis* to chants by Crosthwaite, &c. The hymn after 3rd Collect was, "We plough the fields," sung to German melody, and the hymn before sermon, "Praise, O praise our God and King," was sung to tune S. Boniface (Knecht). The sermon was preached by the Rev. S. A. Shone, LL.D., of Holy Trinity Church, Ryde, Isle of Wight. The Rev. J. A. Davis, M.A., Rector of Kilcoleman, intoned the prayers. Miss Davis ably presided at the harmonium, and the choir was augmented by the members of St. Brandon's Church choir, Mrs. Watson, Mr. Arndt (organist) and others. After the sermon the hymns, "Onward, Christian soldiers," "The strain upraise," &c., were heartily joined in by choir and congregation.

SCARBOROUGH.—The numerous admirers of the special performances that have been given at intervals during the season by Dr. Naylor, on the organ at All Saints' Church, will regret that the recital of Tuesday afternoon the 13th ult., was the last of the agreeable series. The selection on that day comprised Mendelssohn's Sonata in C minor; the "Agnus Dei" in Mozart's 1st Mass; an Offertory by Wely; Handel's Concerto in B flat; an arrangement of the song, "Arm, arm, ye brave" in *Judas Maccabaeus*; an Adagio, by Merkl; and Sebastian Bach's grand Prelude and Fugue in D major. As on former occasions, the performance appeared to give the highest satisfaction to the assembly. The character of the series of recitals may be judged from a brief statement of the pieces that have been played, viz. five of Handel's Organ Concertos, four of Mendelssohn's Organ Sonatas, three of Bach's Organ Preludes and Fugues, his Fugue in D minor, and his Toccata in the same key; besides pieces by Smart, Wesley, Calkin, Wely, and other eminent writers for the instrument. The admission on each occasion has been free, the collections that have been taken being devoted to the liquidation of the debt on the noble instrument at which Dr. Naylor so ably presides.

SHEFFIELD.—On the 2nd ult. Mr. Charles Harvey gave the first of a series of subscription concerts in the Albert Hall, on which occasion Miss Edith Wynne, Miss Hancock, Mr. Santley, and Mr. Zerbini (accompanist) were the artists. The large and fashionable audience fully appreciated the high class character of the programme, the various items of which were rendered in a manner fully equal to the reputation of the artists engaged. Miss Wynne's true artistic taste and faultless execution called forth repeated plaudits. Mr. Santley was in splendid voice, and gave immense satisfaction, and Miss Hancock was exceedingly well received.—On the 5th ult., the second Promenade Concert, under the direction of Messrs. Suckley and Peck, took place in the Albert Hall. The band of the Grenadier Guards, under the direction of Mr. Dan Godfrey, performed a selection of music, which was received with the highest degree of pleasure. Mr. Roe in his concertina solo, which was undoubtedly the gem of the evening, as well as Mr. McGrath in his solo on the cornet-a-piston, gave great satisfaction. Miss S. Cole, and Mr. W. Coates were the vocalists, and Mr. Suckley was the accompanist.—MR. CARL ROSA's Opera company, from the 9th to the 10th ult., at the Theatre Royal, proved an immense source of attraction to the music-loving inhabitants of the town. The chorus and band were good, and the singing of the principals of so excellent a character, as to well deserve the crowded audiences which nightly greeted their exertions. Miss Blanche Cole was received with the greatest enthusiasm.

SOUTHAMPTON.—Mr. Philip Klitz, of Portsmouth, gave his entertainment, entitled *Music and Musicians*, at the Polytechnic Institution, in connection with the Hartley Institute, on Wednesday the 21st ult., to over 1500 persons. Both overture and solos were warmly

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encored, and the whole entertainment may fairly be said to have been a complete success.

**SOUTH SHIELDS.**—The organ built for St. Mary's Church in 1864, and lately considerably enlarged by the builder, Herr Schulze, was re-opened on the 1st ult. The additions to the organ are an entirely new swell of 11 stops, from CC to F, in place of a tenor C swell, of seven stops; a soft 8-foot stop in the choir organ, and a 16-foot and 8-foot reed in the pedal organ. The sound boards of the swell and additional pedal organ are of novel construction, every pipe having a separate pallet. Besides these additions to the original organ, the wind is now supplied by extra feeders, of great dimensions, placed in the porch, and worked by Joy's patent hydraulic engine. The original blowing apparatus, consisting of a wheel and crank movement, still remains, in case of accident to the hydraulic apparatus. Mr. Rea, the organist of the church, played a selection of sacred music; and in the evening there was full choral service, in which the choir of St. Mary's, South Shields, and St. Andrew's, Newcastle, took part. The sermon was preached by the Rev. Charles Green, Vicar of St. Mark's, Sunderland.

**TURNHAM GREEN.**—A Harvest Festival was held at Christ Church on the evening of Thursday the 15th ult. The service was fully choral. Ebdon's *Magnificat* and *Deus in C*, Talis' responses, and the anthem, "O, how amiable," by Barnby, were very satisfactorily rendered by the choir, which was larger than usual. The congregation joined heartily in the hymns, and also in Jackson's *Te Deum* at the termination of the service. Mr. Musgrave presided most efficiently at the organ. The collections will be divided equally between the church expense fund and the poor.

**WATERSIDE, LONDONDERRY.**—On Tuesday evening, the 29th September, divine service was held in All Saints' Church, Clooney, to celebrate the ingathering of the harvest of the present year. The church was decorated with cereals, fruits, and flowers. After the second Collect, the organist, Mr. T. Palmer, gave an organ recital, when he played the following selections: *Adagio* (from *Symphony*, Haydn); *Grand Offertoire* in G, Wely; *Andante*, T. Palmer. The choir sang the anthem, "O Lord, how manifold are Thy works" (Barnby). The offertory, which amounted to £11 8s. 3d. was devoted to the choir fund.

**WINDSOR.**—On Saint Michael's Day, a Harvest Thanksgiving Service was held in St. Thomas's Church, Colnbrook. The church was beautifully decorated with corn, flowers and fruit. The service was choral throughout. The anthem was Barnby's, "O Lord, how manifold." The sermon was preached by the Rev. Mr. Randall, Rector of Newbury and Rural Dean. The offertory, amounting to upwards of seven pounds, was given to a fund for providing a new organ for St. Thomas's Church. On the following evening a Soirée was given in the Boys' School-room, presided over by the Vicar and a number of ladies. A selection of vocal and instrumental music was performed by Mrs. Grimstead, Miss Lucas, Miss Woodman, Mr. Walsh (of Uxbridge), Mr. Rogers (of Reading), with Mr. R. Ratcliff and the Colnbrook Glee Club. The proceeds, upwards of six pounds, were also added to the fund for the new organ.

**ORGAN APPOINTMENTS.**—Mr. G. H. Gregory, Mus. Bac., Oxon., to the Parish Church, Tamworth.—Mr. E. Minshall, to Oaklands Chapel, Shepherd's Bush.—Mr. G. F. Tendall, organist and choirmaster to St. Peter's Church, Edinburgh.—Mr. Osborne W. Pinck, organist and choirmaster to St. Mary's, Bridgnorth.—Mr. Thomas H. Bunbury, organist and choirmaster to St. Anne's, Wandsworth.—Mr. Reece Thomas Heins, to All Saints' Parish Church, Hereford.—Mr. Frank Bates, organist and choirmaster to St. Baldred's Episcopal Church, North Berwick.—Mr. Roger Manthorp (organist and choirmaster of St. Mary's Church, Colchester) choirmaster to St. Mary's, Frating, near Colchester.—Mr. J. L. Silver, A.C.O., re-appointed to St. Luke's Church, Maidenhead.—Mr. R. Virgo Miles, to St. Bartholomew's, Islington.

**CHOIR APPOINTMENTS.**—Mr. F. R. Lovekin, principal Alto to St. Peter's, Dulwich.—Mr. J. Harris, Alto, to Christ Church, Bordesley, Willesden Lane.—Mr. G. K. Bird, Tenor, to St. Peter's, East Dulwich.

Mr. Alfred James Gosden writes to us to say that the announcement of his appointment in our September number should have stood thus: "Late organist of Westport Parish Church, to Lurgan Church, Co. Armagh."

## DURING THE LAST MONTH.

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9, in G	...	1	6	0	...	...	...	...	...	3	0
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